

BALD CACTUS

ISSUE #30

£1.00

25 YEARS OF BALD CACTUS...



...AND FINALLY IT'S A POST-THATCHER ISSUE!!!

Interviews:

ACID DROP
DRY HEAVES
EAT DEFEAT
P.R.O.B.L.E.M.S.
REVULSION

plus: RANTS, REVIEWS, etc

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25 YEARS LATER AND FINALLY IT'S A POST-THATCHER ISSUE!!!

So welcome to the first post-Thatcher issue. Who'd have thunk Bald cactus would outlive the evil one? When I first heard she'd died, I went outside and screamed at the top of my voice "THATCHER'S DEAD! YEEESSSS!!!!!!!" It felt good I have to say, very cathartic, but apart from wearing a party hat at work the day she was fed to the earth worms, that's pretty much all I did. After 20 odd years of practically praying for death to take her, in the end it was a bit of an anti-climax. I thought I'd celebrate more but in typical controlling fashion, she had to go and die too bloody late. Imagine the party scenes around the country if the witch had gone 20 years earlier! Those scenes in the former mining village of Goldthorpe in South Yorkshire where thousands came to celebrate her funeral, would have been repeated up and down the country. Obviously it was good to finally see her die and her family grieve, but in a way it would have been nice to let her live for longer with dementia, pissy pants and her generally being a hollow, ghostly shell of her former self. I like to imagine she was a very confused old woman who hated her older self and cried herself to sleep at night, hugging her pillow whilst wishing for death's hand to take her...hmmmmmm...

THANKS: Footprint workers co-op for the print job, Steve REVULSION, Ed EAT DEFEAT, ACID DROP, DRY HEAVES, Kelly P.R.O.B.L.E.M.S, Aston BOSS TUNEAGE, TNS and everyone who sends stuff for review, Thatch for dying and of course Debs, Skye, Matilda and Harry for putting up me and my never changing ways! And a big 'BOO, SHAME' to VIOLENT ARREST for not getting the interview done.

I've been sat here racking my brains trying to come up with an angle for an article. Something that will appeal to newer kids in the punk scene, as well as the old punks who stand at the back. But after ages and no ideas, I just thought; bollocks to this, I'm 44 this year and most people that still buy zines are there or thereabouts, 30's, 40's... Marv Gadgie says he sometimes thinks us zine writers are just catering for other zine writers and no one else is actually bothering to buy them, and I often think similar myself and that makes me think "Why do I still do this?" (Cue clever twat answers of "I was just thinking the same thing"!). I'll be honest, it's purely selfish. I just don't want to totally lose touch with DIY punk. Since I packed in doing the distribution side of things, I know I'm missing out on hearing lots of good new bands. Plus I don't get to as

many gigs as I use to, partly down to different methods of promoters advertising gigs these days (ie: on social media sites instead of good olde flyers), partly down to having 3 kids (money, time and energy! Some nights there's a gig on that I really should be going to and I find myself staying in with a cuppa and a bit of tele instead. Sad but true.) And missing lots of gigs means there's even more new bands I'm totally unaware of. I saw an advert for this years (2013) 'Equalfest' at the 1in12 and over the whole 2 days there wasn't one band I'd heard of! When I see Steve's gig guide E-mail and I look at Leeds/ Bradford gigs, it just looks like a load of crust or grunt'n'growl hardcore and I generally don't feel

inspired to check these gigs out. (*) Anyway, where was I? Ah yes, the zine, which is pretty much my way of keeping in touch with DIY punk as best I still can. But anyway, no more pandering to the kids who mostly don't buy this anyway. I'm gonna stick to writing rants yearning for those halcyon days, reviewing re-releases of 80's classics, moaning like Victor Meldrew about new technology and generally appealing to my older readership (all 12 of them).

Part of me wants to stop doing this zine completely, but then a load of CDs get sent for review and I think I better get an issue out to at least do the decent thing and review these CDs which I *am* getting for free so the least I can do in return is review the buggers. But then I'm sat waiting for inspiration for bands to interview, and yeah I *know* sitting waiting wont make it happen, I should be out there taking a chance on unknown (to me) bands at the 1in12 and Wharfe Chambers and finding the new great bands to inspire me. And then there's the stubborn side of me that NEVER wants to stop the zine. If all the old zine writers jack it in, who's gonna carry it on? I know there are *some* newer zines around but nowhere near the amount there use to be, which clearly means not enough new zines are starting up to replace the old ones that are retiring. Without stating the obvious this is clearly down to changing ways people get information...internet...blah, blah, blah! And I *know* I'm biased here but I don't get it. You can't replicate the feeling you get from reading a paper zine with some two dimensional web page/zine/blog thing. I don't want to sit at a screen to read, I haven't got the patience. I like the flexibility of being able to take my zine and read it wherever I want, on the bog, at work, etc. And now the clever twats out there are gonna say "Get a laptop Grandad!", which totally misses the point. Even though I'm very out of the loop regarding gigs and new bands (my fault, I know. I'm not pointing fingers here), this is still MY scene, MY music and MY passion.

When I do occasionally hear a good new band, I still get excited. Though to prove what a retro dinosaur I am, I probably get more excited when I get a CD re-release of some late 80's classic off Boss Tuneage!

(*) Since writing the above, I've seen SKIPLICKERS, DRY HEAVES and MOB RULES for the first time, all of whom I imagined would be awful but all were eye openingly good! I've eaten humble pie and learnt not to judge a band by it's name!!!

"And when the bastards start to breed it's one more god and mouth to feed!"

'Pregnant woman has baby shock! Horror!'

And so the new Diane, the rather lovely, divine Princess Kate has puked out another parasite for us all to bow and doff our caps to when it can walk upright. Doesn't it just make you proud to be British? It's like the olympics and the jubilee and...er, the '66 world cup all rolled into one glorious celebration! God bless 'em and all their little brats! As long as the grovelling press keep feeding us feel good stories like this one, we'll happily forget about how we're all struggling to make ends meet while they spend a million pounds doing up the nursery for our future king. And we'll always proudly be 'POOR BUT LOYAL!'

IN 2... THE REPAIRS
PUNK/OL/SKA ALLDAYER!

CDs Versus Vinyl (yawn!)

I know it's not like me to ever go back on anything I've ever said in these hallowed pages but I've just realised that given the choice of CD or vinyl, I'm more likely to pick CDs these days (Ooh, feel that whiplash from the abrupt u-turn!). It's mainly because, un-punk as it may be, I mostly listen to music while at work, and so I get the CD to put on my MP3, via the computer. I don't get much chance to play vinyl cos of the Cacti kids running round causing chaos. I still prefer the feel and look of vinyl, especially when the band puts a lot of work into the whole package and not just the music. But CDs can have that too. Just look at some releases on Active for an example, or even Boss Tuneage with the mammoth booklets. Some records come with a download code too, which for me is the ideal scenario. So well done to Artcore, BBP and a few others for doing that. Hopefully other labels will follow their lead. Also I've discovered free downloads relatively recently. Finding out about things like anarcho_punk.net and converting youtube vids to MP3s has been an absolute godsend, giving me a chance to hear treasures from my vinyl collection that I haven't heard in years. And bands like The REBEL SPELL, SHITTY LIMITS, DRY HEAVES, etc that do free downloads, good on ya. Those that want records will buy them anyway, others like me will do both (if possible) and anyone else, well at least they get to hear a band they wouldn't have otherwise. Proper DIY, giving us all an option.

Inspiration: RED DONS, DETESTATION, SELECTER, DRY HEAVES, REVULSION, BLACK MARKET BABY, CIVILISED SOCIETY? LEATHERFACE, STOKOE, D&V, OFF! NIGHT BIRDS, REVULSION, VIOLENT ARREST, JADED EYES, EPIC PROBLEM, THE REBEL SPELL, BLYTH POWER, GOLDBLADE, TOY DOLLS, JERKY BEATS, DOA, SMOKE LIKE A FISH, THATCHER ON ACID, TOXIC REASONS,

FREE BACK ISSUES!

(Just send appropriate postage for the ones you want.
E-mail first for details)

- #29: Welly Artcore, Lebakko, Danger!man, The Rebel Spell and stuff about riots, etc...
- #28: 'The Class Issue' with: Spanner, Autonomads, This System Kills and Now Or never! Magazine...
- #27: I.C.H, Section 13, Burnt Cross, etc...
- #26: Dick Lucas, Inner Terrestrials, Social Parasites, Fuck With Fire, Pete Wright, etc...
- #24: Abrasive Wheels, Restarts, The Dauntless Elite, Andy Higgins, etc...
- #23: CDS, No Substance, Peter Bower Records, etc (split with Headwound zine)
- #19: Sned (Flat Earth), Juggling Jugulars, etc...
- ONE WAY TICKET TO CUBESVILLE #13: Cravats, Nu Pogodi, education special...
- RIPPING THRASH #28: Hibernation, John Why, etc.

AN END...

Embarrassing confessions time!

Picture the scene, a teenager working in his first job as a kitchen assistant in an old folks home, just about to turn 18, never had a girlfriend, in fact he'd never even kissed a girl! (*and he didn't like it!*) He was basically naïve of and shit scared of the opposite sex. Anyway, there was a couple of domestics he really liked, not necessarily in a sexual way (one of them was married), though being a virgin teen, he no doubt pulled his pud a few times as the idea of sex with both probably popped into his head more times than spots popped on his face! They were both a really good laugh and he got on with them well. Anyway, the day of his 18th birthday is fast approaching and in a bid to wind him up, these girls keep saying that they've organised a stripper-gram to come into work and that she would put her hand down his pants and similar stuff designed to make him squirm...and it did, it really did. In fact this gullible lad was absolutely shitting himself by now, much to the girls delight. Anyway, the big day arrived and while sat down having a tea break, in walks the 'stripper' which turns out to be none other than the unmarried one of the domestics, dressed in a very sexy basque. At this point the lad wasn't quite so worried and was actually beginning to smile and enjoy his 18th birthday present. But then, totally unexpectedly, she pulled down her top, revealing her naked breasts. And our birthday boy did something he regrets to this day. Don't ask me why cos I really don't know what L...I mean he was thinking but he clearly *wasn't* thinking, as he muttered "Oh my God!" and instinctively reached up his hands and covered his eyes!!!! The girls absolutely pissed themselves laughing and ran off leaving the red faced lad very, very embarrassed.

This MUST be the ultimate confession of a teenage dweeb?!!

CHARLIE TELLS IT HIS OWN WAY

DRY HEAVES

I saw DRY HEAVES for the first time supporting RED DONS earlier this year and was hooked after one song. I bought their 2nd EP and within a week I'd sent this off. Read on and find out more about Sheffield's answer to Irvine Welsh (Check out that dialectical writing!):

BC: For the uninitiated, tell us about the DRY HEAVES sound. How long have you been going? What bands have influenced /inspired you the most? And what vinyl/ CDs have you unleashed so far?

DH: Dry Heaves are: daft xunny ont keyuitar, dome ont vokills, brickshithouse ont fat banjo, mopstop ont skinning up duties and chode of chode hall ont chode. Our first gig was feb 2011 and has been going downhill since. As for the influences we were brought together through a mutual love of Tom Jones and seeking the answer to the old question: pizza or burger? We have released a demo, an E.P called Loose Tongues, The Latest E.P is Medicated Youth was releases september 2012 and we are due to release a limited to a hundred 2 song single thanks to adult crash in demark at the end of June and hopefully an L.P by the end of the year.

BC: Who came up with such a gross name? Was it thought up as someone was literally dry heaving?? Is there anything worse than dry heaving?

BSH: We had a long list of names in various intensities of grossness and immaturity.

Dry Heaves was the easiest to spell and we all already had D.H. Tattooed on our bodies so it seemed appropriate. There are many things worse than Dry Heaving, a few examples are:

Cry Heaving (crying and sicking) Pie Heaving (sicking up into a pastry case then eating it) and Bry Heaving (dragging a vomiting drummer up brocco bank)

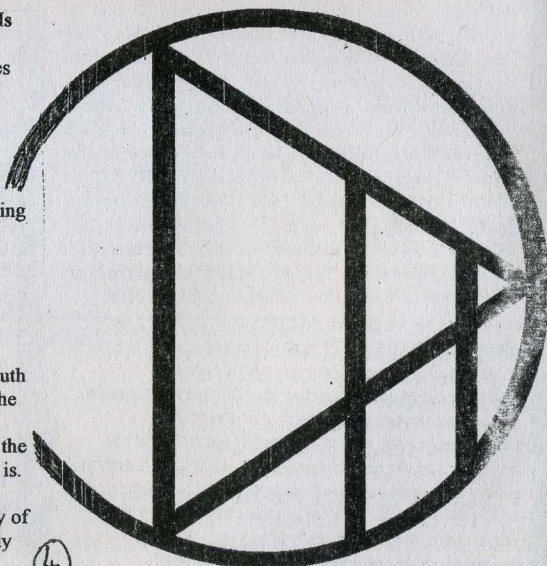
BC: Tell us about the inbred Sheffield scene, SKIPLICKERS, band sharing and all that. Do you have many gigs, decent venues, squats, etc?

Xunny: Funnily enough, most of us aren't even from south yorkshire and have moved here at various times over the last few years. Only chode is the real born and bred sheffdog. I'm bias but I don't think anywhere else in the country comes close to how good sheffield's diy scene is. Theres a right good community of punks and people doing cool stuff outside of music. No drama and plenty of laughs. Everyone in the band has been involved in diy

punk/hc in sheffield since forever; from putting on gigs, playing in bands and going out on friday nights. I cant even remember how Dry Heaves got together and to be honest it were an unlikely matching of people to even think of making a band but its worked out really well in the end. ex/current sheffield bands that we have been involved with....big difference jew dis ,cry havoc,

skiplickers, the hyenas, death job, mouth.. Venue wise sheffield is always up and down. One minute your about to lose the one and only venue you've had for the last year, then the next a new place turns up. Current favourite punk/hardcore venues in town: audacious arts space, broomhall centre, catholic mens club(surprisingly the workers there are very tolerant), red house, the hadfield (new one), riverside, nelson rock bar, the shakespeare & the south sea bar. Actually listing I didn't realise how many places we have to choose from. Gigs go on all the time and between Avi (dome), Bry (mopstop) and myself theres usually one-two a month. Craig Turner from not shy of the diy recs does alot of punk gigs, again usually one a month. Max mitchell is the reason I started coming up to sheffield through his constant booking of hc bands. Everyone involved at the audacious arts space are always booking nights and ianianian with his kum ba ya campfire gigs. Yer theres loads going on! Some months something everynight of the week. Bry and some mates were squatting this proper nice place until they got evicted last summer. They lasted just over two years which a lot of people were saying was good going. I think Kev has had his fair share over the last years aswell but im not too sure on how he got on. At the moment I don't think any of our mates are squatting.

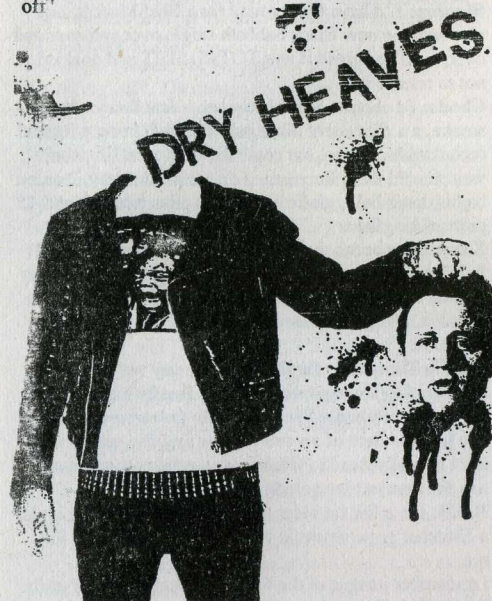
Chode: Venues change all the time. It gets really good somewhere and then it disapeares and we find somewhere else, that's how its been going for yonks!!!



④

BC: For some reason Sheffield hunt sabs used to be known as 'spud'eads'! I never found out why. Is Sheffield famous for potatoes as well as steel?! If you were in charge of promoting tourism, what would you say to get people to visit your fair city?

BSH: No idea about the spud'eads thing. Maybe they needed to wash behind their ears? My tourist slogan for Sheffield would be ' Welcome to Sheffield. Now bugger off'



BC: How long have you been into this punk thing and what first drew you to it? And when was that eureka moment when you first realised that you could contribute to the scene and you didn't have to just consume?

Dome: saw gbh and exploited come to israel in 1997 that pretty much won it over for me. guess the point that i realised that you get as much as you put into it was when i moved to sheffield and became aware fully of the diy punk scene then proceeded to put on gigs with my good friend and house mate at the time rich palmer. He ended up moving to Prague and we started putting on gig under the name of "punk innit" to fill a void really.

BSH: I got into punk way back when, or therabouts, as I wasn't very good at music. My intention was to live forever. So far, so good.

Bry: First time I truly drawn to punk was when I saw Fidler skanking to Rancid in the small room at Corp. 'Eh up Baby! I fancy some Rancid'

Chode: I started skateboarding at a fairly young age and with that, skate videos and things like tony hawks I started listening to punk and I think I went to see like goldfinger and the distillers when I was 14 and from then started hanging out at the local boozier in town where all the 'PUNKY PUNKS' went and since then have been going to gigs, starting bands and like 12 years later still heading down the same path haha.

Xunny: I was more of a metalhead when I was younger and only knew about big festivals and arena tours. Some mates a year above me at school started booking gigs in the local venue in Lincoln called the bivouac. At first the gigs were just school bands playing to friends and after a year touring bands started asking to play. I never heard of DIY but knew that booking bands, making flyers and having fun was my thing so I started to get involved. I never thought anything more of it but would still pay £30 to see a crap nu metal band. I then started going to college in boston and got a flyer from titch or you might know him as steve larder (patient zero/moloch) for a gig at the IQ. I think the lineup was army of flying robots, bumsnigger and narcosis and it was £5. I thought all the band names were daft and wanted to check it out. Iv never looked back since! Started getting into punk and hardcore through hearing similar bands, DIY and the war on emo. We carried putting gigs on in Lincoln but started getting punk and hardcore bands to play aswell, then I moved away. 10 years later im stil involved and helping out in Sheffield.

BC: Judging by the cover art, I'd say 'Medicated Youth' was a comment on unscrupulous drugs companies pumping us full of shit that we know nothing about. We just take their word for it cos they're the 'experts'? Would you say the industry is right up there with the arms industry as the twins of evil in this world? Can there be anybody more evil than the heads of these industries anywhere in the world right now?

Dome: The cover is a double headed creature drinking some booze and having a green pillly sick on another creature doctor whilst he stabs himself in the throat. it is the vision on POGGER art work, our good friend jord from leeds. check him out!

As for the title we try and keep to the motorhead rule. name the album after a song title. Medicated youth is about growing up in the 90s and being a testing ground for mood and personality altering chemicals. As for the evils drug companies are pretty much up there with the advertising and arms industry to top my absolute twat list.



BEER, FAGS 'N' WALLS... PUNK AS FUCK!

⑤

BC: In 'Rage' you say 'You keep asking me why I'm so angry. Why aren't you?' What makes you angry and would anything make your blood boil enough to turn you to violence? Is been in loud punk bands a good way of letting out your anger or is that a waste and wouldn't it be better to let it all out on some of the people that caused it in the first place?

Dome: the song Rage was conceived on a visit to a stately home around sheffield, guess its my dig at complacent lefty so called middle class people that would rather get annoyed about the state of aubergines in waitrose than care about anything that really matters. a short list of things that get me angry in no particular order:

people knocking my seat while im driving
the government
how corn gets stuck in my teeth
the cold
humans
alan carr
the warmth
burning my toast
not having weed
rock star attitude
"the fash"
public transport

BC: I see your first 7" and demo are available as a 'pay what you like' on Bandcamp. I take it you're not averse to people downloading your stuff for free then? What about people who just do free downloads and never pay for music. Is it still good that they're showing an interest or ultimately are they destroying music because bands wont be able to carry on if people don't buy the records?

Moptop: I'd like to think that the majority of people who listen and download our stuff understand what we're about, and the importance of supporting bands and record labels anyway. So their reason for downloading something is that they either can't get hold of a hard copy of the music or they just want the songs to bang on their mp3 player you know? As for people who just do free downloads and never pay for music, doing this could get them interested in a band and make them decide to go pay into a gig the band is playing, maybe buy a t shirt, therefore supporting them in another way

Chode: punks a record game these days I reckon, there the only thing that hold any value and they are things I want to look after where as tapes and cd's just get lost in the car and damaged so I don't really care if someone wants to download shit, they'll be someone else who wants to buy a record!! I download stuff all the time, cant beat a good free bee

BC: What five people (alive or dead) would you invite round for a curry and which five records would you play over the course of the evening to showcase the brilliance of punk/HC?

B.S.H: I'd have Judas Iscariot round. He seems a laugh. And I'd have a veggie Madras with a Paratha bread, mushroom rice and a side of Mutter Paneer. I bet Marc says 'pickles tray' the daft xuny.

My record was gonna be 'DS-13 No One Will Thank You When You Are Dead' but that's not a record it's a CD so I will choose Out Cold - Will Attack If Provoked. I'd rather watch TV while I'm eating tho to be honest.

Dome: I'd have Uzi Hitman, he is a israeli version of jim'll fit it but without the rape, id have a baingan bharta with a coriander nan and a mushroom puri. I'd play him the regulations discography 12 inch.

Moptop: I'd have Ozzy round for a Beef Madras, and play him the new Black Sabbath single over and over and over, until he agreed it was TOTAL SHIT and decided not to release it.

Chode: I'd choose Steve McQueen - Just fancy a beer, smoke, n a chat about bikes pal, Id probly bring a Rancid record with me also, out come the wolves or life won't wait. Loved them for years, we'd eat pickles tray, 2 onion bajhis, lamb balti, garlic naan and a pilau rice ohh and 15 pints of kingfisher

Xuny: for a hectic evening of noise/nonsense and food fighting I'd invite darby crash we'd listen to scream - this side up and would eat dal saak, chaana masla and two chapatis. a vege dosa aswell!!

BC: So Thatcher's finally dead. A day we've been anticipating for ages now and it's finally happened. Is it right to celebrate like there's no tomorrow or was she just the face of an evil regime and the real beast isn't actually dead? (While we're celebrating, what are the current lot quietly getting away with?)

B.S.H: I'm a fair bit older than the others but living under a Thatcher government is still a vary faint memory for me.

I remember images of the Falklands conflict on TV and lighting candles during rolling blackouts. I grew up in North Wales and, like Yorkshire, industry and manufacturing suffered greatly there in the 80's. My uncle lost his job at the coal board and my dad started his first job as frontline jobcentre staff. Sign of the times! I didn't celebrate, personally, but I am not surprised some people did. I don't feel anything for her. It's hard to see her as a human figure really.

Good riddance.

She tried to modernise this country when it needed it but she actually really damaged communities, split society and rewarded greed and selfishness.

Sadly, as you hinted at in your question, I think Thatcherism is still alive and kicking, even more so under this lot than Tony Blair's Labour Tories.

The important thing to remember is, after that night when you have finished drinking and celebrating and pissing on her grave there is still a Tory government in power RIGHT now, taking help and support away from the most vulnerable and poor of society and rewarding the rich and greedy.

Somebody voted for them. Did you?

Will you? What will you do next election? One night of partying and posturing changes nothing.

I've no answers or grand plan but surely it will take more than re-posting a few crap facebook updates and drinking a glass of bubbly to achieve anything.

DRY HEAVES.

BC: Any final words of wisdom, plugs, contact details? What's next for DRY HEAVES?

DH: Support your local diy venue/gigs/ promoters!! check out your local distros! Check out Zandor, Adult Crash and Common Thread Records for supporting us. L.P out some time in the future, email for complaints dderei@yahoo.com

Bum bum banana, are we supping pal?, aaaaa..... what we saying pal?, Da doinge da doinge.

FROGS OF WAR 'All Said And Done' CD

Probably one of the worst band names ever and they also had the misfortune to have the original LP released by Full Circle, who released LPs in horrible, garish colours, this one came in green. They never stood out for me and nothing has changed over the years. It's tuneful...a bit neither here nor there...needs some bollocks basically. Reminds me of HDQ and INSTIGATORS doing their forgetful later LPs (HDQ 'Soul Finder' and INSTIGATORS 'Shockgun'). Sounds a bit like EXIT CONDITION too. The CD includes the original LP plus some unreleased demos. Pretty forgettable really. www.bosstuneage.com

HDQ- 'Hand Me Downs' 7"

Wow! New HDQ material. And wow! Getting sent vinyl to review! This is a limited edition 2 tracks on green vinyl as a taster to an imminent new album. It's not vintage HDQ ('You Suck'), that's for sure, and after one play I wasn't keen. But the more I play it, the more I like it. As Dickie Hammond is credited with the song writing, it's no surprise that it sounds more like STOKOE and LEATHERFACE than the HDQ I remember. Golly's voice doesn't even sound like Golly anymore! (age I guess). But no, I do like it and I for one look forward to the new album.

www.bosstuneage.com

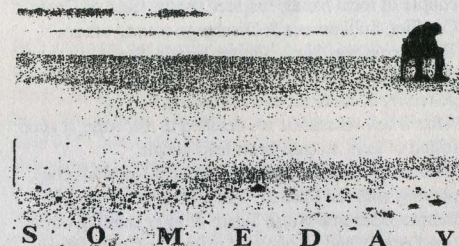
INDIAN DREAM- 'Orca' CD

This band hold lots of happy memories for me. I put them on in Harrogate twice and coming from the unpretentious Scarborough scene, they were just really nice people. This CD contains their LP and 2 EP's. The first EP 'Well! Are You Happy Now!' sounds not dissimilar to ICON AD, bridging the gap between anarcho and melodic punk. Their sound changed slightly for the 'Orca' LP, bringing in more relaxing melodies while still retaining their punk sound. There's more of a driving bass line, combined with the jangley guitar, over enthusiastic drum rolls and twin female vocals (They'd added a second, backing singer at this point), the sound works really well, gentle yet still powerful. The second EP, released after they'd split up, carries on in a similar fashion. They sang about the exploitation of indigenous peoples, animals and the environment I was literally downloading these songs from Youtube a week before I got this sent to review, so good timing Aston! In conclusion; Well! Am I happy now? Yes. I am! www.bosstuneage.com

POLITICAL ASYLUM- 'Someday' CD

Originally released on the German 'We Bite' label, this was a quite hard to find piece of vinyl, so it's good to see it made available again. This to me is the peak of PA. Some of their best tracks are here, including the excellent 'Flight of Fancy', 'Down Amongst The Olive Groves' and the title track, as well as the beautifully haunting 'Standing Over Me'. This is seven studio tracks (the original mini LP) plus a live set from Lubeck, 1987, which isn't the best quality but it seems right as that's what PA did with all their cassette releases too. For the uninitiated, imagine melodic anarcho punk with a rocky yet folkie edge. I've said it before and I'll say it again: Political Asylum was my first DIY punk gig and they've always been special to me.

www.bosstuneage.com



POLITICAL ASYLUM- 'Window On The World' LP

For those who couldn't track down the 'Someday' LP, this was the next best thing. Released by Looney Tunes (a fact that Ramsey rather rudely forgets in his liner notes!), it had all the classics such as 'Flight of Fancy' and 'Down Amongst The Olive Groves' but the majority of this was recorded live, so for me, 'Someday' was a much better album. There are a couple of new (at the time) songs here such as the title track and slightly surprisingly a love song! This album reminds me how POLITICAL ASYLUM releases seemed to always have the same songs repeated by different line ups ('Winter..' is on 3 out of 4 of their CD re-issues!). This also contains the 'Solitary' 7" and a comp track not on any other releases. www.bosstuneage.com

POLITICAL ASYLUM- 'How The West Was Won' CD

The final re-issue from BT was originally a 10" on Allied Records. This was a nice way for PA to bow out as it has an electric side and an acoustic side to showcase both the folk and punk side of the band. It works really well too, with the electric side sounding not too dis-similar to DAG NASTY, and the acoustic side is just really nice relaxing music. Though just to prove my point in the previous review, they do a version of 'Winter..' on the acoustic side. Nice cover art from John Yates too and this (and the previous two CDs) come with interesting booklets full of band member liner notes, lyrics and old photos. Great stuff. www.bosstuneage.com

REVULSION

For me, 'The Only Revolution' 7" from 1989 is an under-rated gem. So when Boss Tuneage released an REVULSION anthology CD, I thought I'd find out what they've been up to since...

BC: For the uninitiated, tell us the history of REVULSION, what you've released and when, etc.

R: Revulsion formed in the summer of 1983 from a couple of local bands. Inspired by the likes of Crass, Conflict, Subhumans & Discharge among others.

The line up was Sim - Guitar/Vocals, Steve - Bass/Vocals, Andy - Drums. This line up is now generally considered as our Generic line up!

After a few rehearsals we decided to ask Adie, a good friend of ours, to step in on lead vocals.

We started off with a couple of Local Norwich Gigs, playing with the likes of, The Disrupters, Deviated Instinct, Extreme Noise Terror & after sending out a few Demo's had a couple of offers for Compilation LP's. Radical Change Records also approached us about releasing a 12" EP on their label.

Adie stayed with us for a couple of years but musical differences led to him leaving. Another good friend, Tim stepped in for Adie but that never really worked, Tim was heavily involved in other things at the time so we decided to revert back to a 3 piece.

This was a seminal moment for us really as we seriously considered changing our name so as to distance ourselves from the old line ups. Our music & style was changing & so was the scene, big time. Most gigs ended up with fights between different Punk genres that had emerged, it seemed like violence had become the new warcry! This was not what we were about!

Revulsion frustratingly split in early 1991, again frustrated with a scene that was full of hypocrisy, violence & nepotism.

These days it seemed like it didn't matter what you did or played, it was about how fast your drummer was & who you knew. We would often spend 6 weeks perfecting 1 song only to be 'outshone' by bands that had been together for 2 weeks but the bassist used to be in Napalm Death or something! I know that this was what Punk rock was originally all about but we found it really frustrating. The saddest thing for me personally was that we split without recording any of our new songs. These were undoubtedly our best & strongest work to date (in my opinion). We actually had an 18 minute masterpiece called 'Game of life' that we played live a couple of times. There is a live recording of it somewhere out there but so far it has eluded us!

DISCOGRAPHY

OCT. '84

TRACK 'VICTIM' ON MORTARHATE COMP. LP
'WE WON'T BE YOUR FUCKING POOR' CAT. NO. MORT 13

FEB. '85

RELEASE 6 TRACK 12" EP
'EVER GET THE FEELING OF
UTTER... REVULSION'
ON RADICAL CHANGE RECORDS. CAT. NO. 12RC7
FEB '86

TRACK 'THERE IS NO NEED' ON RADICAL
CHANGE RECORDS COMP. LP
'WORDS WORTH SHOUTING' CAT. NO. RCLP4
APRIL '87

TRACKS 'FEED THE RICH AT CHRISTMAS TIME' & 'OUT
OF TOUCH' ON SPLIT 7" 'CONSOLIDATION EP' WITH
DEVIATED INSTINCT & RHETORIC. CAT. NO. P-001

AUG. '87

TRACK 'ANOTHER BLOODY WAR' ON
PEACEVILLE COMP. LP
'A VILE PEACE, CAT. NO. VILE 1
JAN '89

TRACK 'WORLD WITHOUT HATE' ON NABATE
RECORDS COMP. LP
'EXCLUSION' CAT. NO. NAB01
DEC '89

SELF-TITLED 7 INCH ON NABATE RECORDS
CAT. NO. NAB02
'THE ONLY REVOLUTION, ALL I COULD SEE'
2005

TRACK 'OUT OF TOUCH' ON OVERGROUND
RECORDS COMP CD
'ANTI - SOCIETY' CAT. NO. OVER 107VP CD
AUGUST 2012
SELF TITLED CD ON BOSS TUNEAGE RECORDS
CAT. NO. BTRCRS054

BC: What have you all been up to since the band?
Still involved in punk/music and/or protest?
Starting families?

R: Well, me & Andy had families all the way thru
Revulsion which sometimes stopped us from gigging as
we both were working & getting time off wasn't always
possible.

We have always kept our political agenda & have been
actively involved in these throughout our lives, not 24/7
but here & there!

I've been in various bands over the years but it took me
a while to get back into it. It seemed that whatever I did
wouldn't be as good as what I had already done. I got
my head round it eventually & played in a couple of
Punk cover bands & the odd metal band.
Andy & Simon carried on playing together after
Revulsion split along with Andy from 'Rhetoric', but
they were emphasising their stuff in improvisation. This
was something that didn't appeal to me. I probably
didn't feel as accomplished a musician as them so
really wasn't keen!

Simon has had quite a successful time as a 'sonic artist'
over the last few years but still strictly adheres to his
underground roots.

Me & Andy got back together in 2001 when we formed
'The Kaotixx' along with my brother 'Scally' who is an
exceptional lead guitarist. We had always been at gigs
& noticed that the scene nowadays is much like it was
when we first formed Revulsion. This was a real tonic
for us. We could actually play the music we liked, wear
what we wanted & generally fuck about without being
judged by anyone! To be honest, we probably had some
of our best gigs with The Kaotixx.



BC: What inspired the retro CD? Why didn't you
include the 12" tracks? Are the band back together
again and will you be gigging at all? Rebellion?

R: It all came together about 2 years ago. I was posting
some old Revulsion flyers on a Facebook page. I got a
message from a guy called Aston Stephens who runs
Boss Tuneage Records. He said he had a couple of our
singles & were we interested in releasing an anthology
CD.

I was really up for it & contacted Sim & Andy.
Andy was well up for it but Sim was more for letting sleeping
dogs lay! Eventually after a bit of consolidation on all
sides we decided that we would only put the best stuff
on rather than a complete anthology. We thought that it
would be better to release a CD that we were happy
with rather than a CD full of filler!

This is why we didn't put any of our tracks from our
12" on there. We gave it a good listen & to be honest, it
hasn't stood the test of time. As with most things in
those days, we did it on the cheap as we never had any
money. I think the 12" was recorded & mixed in 1 day
at the grand cost of 35 quid! We decided to put 1 track
each of Adie & Tim on vocals, purely because it was
part of how we got there.

I would be all for Revulsion playing together again
mainly so we could record the songs that were 'lost'
after we split. As for gigging? I'm not sure, there's just
this thing in my head about being nearly 50 years old &
shouting Fuck this & Fuck that to a load of other 50
year olds! I'm not knocking anyone else who has or is
doing it, in fact I take my hat off to them. I've seen
reformed bands recently & really enjoyed them, it's just
not for us I don't think. My heart is with the bands who
have been doing it every night for the last 30 odd years,
these guys are what Punk is all about!

BC: Did you get much interest in the band back in
the day? (I really should have interviewed you
then!) Does it feel odd doing this now? Do you still
have the passion for this sort of thing or is it more a
case of "Christ, the band split up over 20 years ago.
Why are you bothering me now?"

R: Back in those days obviously there was no internet
so everything was done by letter & phone calls. Usually
we would put a band on in Norwich & then after many
calls etc. They would put us on in their home town. We
always had people coming up to us after we played
going, 'you were fucking amazing/shite' you wanna
play at so & so? Quite often that was the last you heard
of it!

It's been fun & often stressful putting the CD together.
We even had to download a couple of tracks off the net
because our copies were such bad quality!!!

I will never lose my passion for Punk rock music &
attitudes. It's my life really!

BC: You're lyrics were often more thoughtful than
some bands, with a strong anti-violence stance.
What do you think of those who sang songs or wrote
articles promoting violence against coppers,
butchers, fascists, etc (I have to hold my hands up
and include myself here)? Is any violence justified or
does it all just make you no better than the people
you want to hurt? Some say "attack is the best form
of defence", what do you think now?

R: I can only give you my personal view on this of
course. We were always very 'Anti-violence'. How can
you achieve Peace by using violence to get it? Many
bands seemed to be 'Peace Punks' & it seemed that as
soon as certain bands came out & said, 'Bash the Rich
etc', everyone jumped on the bandwagon! Almost like
they had been waiting for an excuse!

We always felt Non-violent direct action was more
effective. For instance, putting a butchers/Fur shop/Gun
shop/Building Society window through, thus causing
them to lose valuable profit.

These days being a lot older I can look back & see how
naive I possibly was. After working many years in a

Shitty factory I now realise that your average Joe doesn't give a flying Fuck about what I hold dear. As long as they have a few quid for beer & some petrol in their motor, the world is perfect. I spent many a lonely tea break after calling my workmates Fascists/Capitalists etc. In the end I had to close my ears & just know that they are the blind! I now find myself realising that the only way Fascism can be approached is with equal force. The rise of the right always comes hand in hand with recession. Here in Greece we have seen the rise of the 'Golden Dawn' Nazi's. Blaming immigrants for the countries problems & usually jack-booting them all over the place. Their grandfathers who fought the Nazis in the war would be turning in their graves. Unfortunately, the police seem to sympathise with these thugs & justice is rarely carried out.

BC: 'Feed The Rich (At X-mas Time)' was a comment on consumerism. Does it scare you how far consumerism has come since then, with everyone 'needing' the latest i-devices, phones and games? Do you try to resist new technology or embrace it and utilise it for something useful?

R: My god!! I could never have imagined how consumerism would have reached the crazy heights it has reached. Everything has become branded to the point of totalitarianism! Even the Olympics turned out to be a corporate smegfest!

In the UK especially, everyone is under peer pressure to own the latest iphone or Plasma TV. This usually involves getting into debt & making the Banks richer. The whole system is completely geared up to benefit the rich. Don't get me wrong, there's nothing wrong with technology & if you want any of these things then it's your own personal choice. I have the odd gadget but I would never get myself into debt to have one. I wonder how many unheard of Bands would've made it back in the day with the benefit of the internet?

BC: Norwich had a relatively vibrant scene back then. Was there a sense of unity with Norwich punks or was it split into silly cliques and sub-scenes? Do you still live there? what it's like punk rock wise these days?

At the start it was great. We used to put on Gigs by all sorts of Bands. Slowly though it started evolving into quite a few separate scenes! Chaos Punx, Hippy Punx, Crusties etc. It seemed that all the Punks who used to get drunk together, jump around together, play together suddenly all wanted to fight each other! I never really knew how this came about but it was a turning point for us!

The Norwich scene is great now, especially with the old-school Punks. A typical example of this was a festival that we (The Kaotixx), played at a couple of years back. It was called 'Speedfreaks Ball' at a holiday camp. It was Headlined by The Meteors, The Beat, The Business & Anti-Nowhere League. It was full of Punks, Psychobillys & Skinheads. Never saw a bit of trouble all weekend, could you imagine that 20 years ago?



Would've been a battlefield!
I moved out to Greece about 6 years ago, Andy & Sim still live in Norwich.

BC: I know you shared vinyl with Deviated Instinct, but what did you think of that whole "stenchcore" thing? How were people going to listen to your arguments if you never changed your clothes or washed?!

R: Deviated Instinct were (& still are), very good friends of ours. In the early days we used to gig all the time with them, in fact they played their 1st or 2nd ever gig with us. The 'Stenchcore' thing was never a problem, in fact we probably leaned more in their direction towards the end than we did the Punk Rock thing. To be honest, whether you washed or not isn't an issue, If you have something to say then say it even if you have a smelly arse!

BC: Would you have considered REVULSION an anarchist band? Having a track on the anarcho comp CD "Anti-Society", I'm assuming you don't mind this label? Do you still hold similar views today? Would you say you've mellowed with age or got angrier?

R: I think when we were young, we all thought we were Anarchists! When you're 16 years old you wanna take on the world! Our Politics have always leaned strongly in this direction & yes, I would say we had more right than some to wave that banner. We are all strict vegetarians to this day (I know many that decided to give 'that phase' up). My views & principles haven't changed much over the years I just see them slightly differently. I think my anger is slowly being replaced with bemusement & ultimately sarcasm. I believe strongly in standing up for those less fortunate than others. I just wish we could channel all our hatred into the simple human emotion of Empathy! The world would be a much nicer place!

BC: In the 80's we had Thatcher and Reagan. Now it's Obama and Cameron, who don't seem quite so hated. In a way, would it be better to have more blatantly evil politicians running the show so that maybe more people would stand up and show their anger?

the last of REVULSION...

R: We do have blatantly evil people ruling us, they are the financial sector. They rule the world with their greed & exploitation. Governments are their puppets as we used to be to Thatcher & Reagan. They are single-handedly taking everything of any worth from our planet yet no one seems to see it

Their time will come!!!

For anyone who is interested, you can buy the 'Revulsion' CD at Boss Tuneage records online. At only 6 Quid it's gotta be worth a listen. Also you get a free 50 minute DVD!

Any other info contact revulsion83@hotmail.com

Can I just add that these are my personal views & rants & not necessarily the views & rants of the other members of the band!
Peace, Steve

OI POLLOI- 'Duisg' CD

The title translates as 'Awake!' by the way, a state which you will certainly be in after hearing the POLLOI. You know, I think they've definitely found their perfect line up. This CD, and the previous 'Ar Ceol...' are full of memorable tunes, great musicianship and the whole feel of both is of less rushed, more thought out, fuller albums. This one contains that great mix of raging D-beat (including the two tracks off the Cyklopen benefit CD) and rocking, anthemic punk that is synonymous with OI POLLOI. This comes with an informative booklet in Gaelic and English with interviews about some of the subjects covered and a return of the artist who used to do all their classic grim reaper/ mad scientist style art on their earlier releases. My only gripe is the packaging itself. The CD case is tight and I can't see it lasting well. Apart from that, rock on POLLOI. A band who get better with age.

www.activerebellion.com www.oipolloi.org

BANDIT THE PANTHER- 'Tesco Value melancholy' CDr

There's a nice DIY feel about this CDr in that they recorded it themselves in their front room and pretty much give them away for free (and encourage you to share!). It's political folk that wouldn't be out of place on No Idea records, it's a lot like GHOST MICE. Acoustic guitar and viola are the main sound, no drums which makes a refreshing change. The whole feel also takes me back to the likes of PETE PAX and MASTERBATING DICKY, so if you remember and liked them, give this a go. You can get all their stuff for free at Banditthepanther.bandcamp.com

COP PROBLEM- 7"

Another release from Prejudice Me that if you didn't know, you'd think it was Profane Existence who'd released it. From the U.S. This lot remind me of NAUSEA with the slowed down intros and faster bursts of anger within. It's 100% crust all the way. If you like TRAGEDY, APPALACHIAN TERROR UNIT, etc, then this is for you. www.prejudiceme.bigcartel.com



STATE FUNERAL- 'Protest Music' 7"

FOUR LETTER WORD have sadly gone, but Welly didn't hang around in getting a new band sorted out. This 7" comes with #30 of ARTCORE zine (see zines) and it's an impressive release. Though different from FLW, STATE FUNERAL are still clearly inspired by early U.S. HC, with a bit of a BLACK FLAG sound being evident and the occasional DK's guitar sound detectable here and there. With the Cable Street 'No Right Turn' logo on the cover you won't be surprised to learn that the right wing come in for a bit of stick in songs 'The National Anathema' and 'The Old School Ties That Bind Us'. The whole package conveys Welly's passion for DIY punk and a real anger at what's happened to this country since Thatcher!

www.artcorefanzine.co.uk

SUBVERSE- 'Aural Regurgitations' CD

I used to sell their 7" and I remember seeing their split LP in second hand shops. Metally hardcore of the late 80's/early 90's variety is the order of the day here, with a couple of tracks reminding me of GENERIC, especially the vocals. This CD contains 33 tracks, including the split, 7" and demo.

www.bosstuneage.com

THIRTY SIX STRATEGIES- 'Strategy One' CD

I actually wanted to like this but it didn't meet my expectations I'm afraid. Ex- members of DECADENCE WITHIN play tuneful punk similar to a poppy DAG NASTY with a female vocalist. Kirsty's vocals are actually the thing that give it it's poppier sound. Did she used to sing for LUNA SUIT, cos that's who she reminds me of? Nice cover art but aside from that, nah, not for me. www.bosstuneage.com

TRENCH FEVER- 'Saturday Night Trench Fever' CD

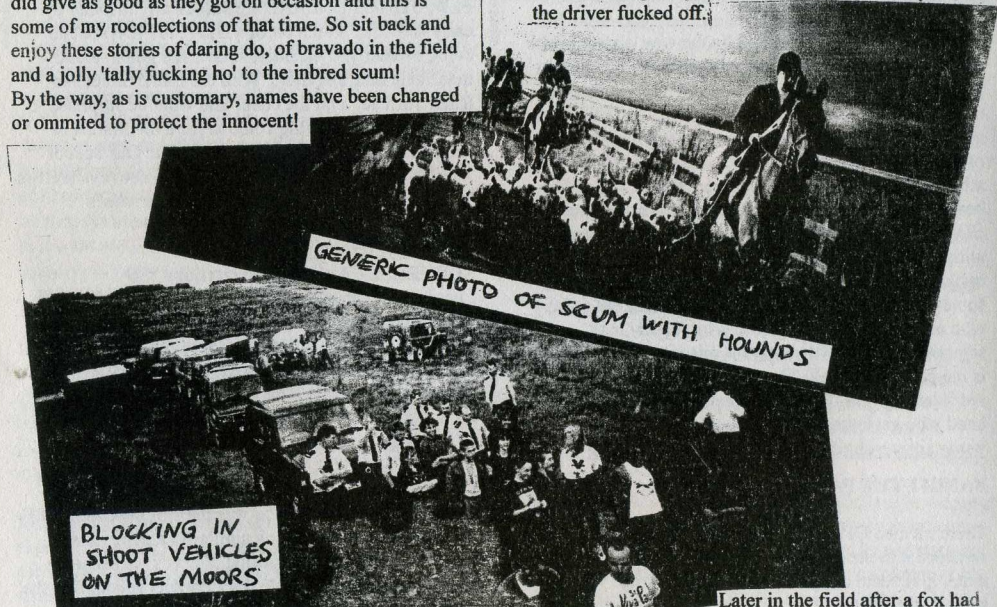
Gaaw, I used to have and sell the original 7" of this band and for some reason I didn't keep it. After hearing it again here, I totally regret getting rid of it cos there's some great little numbers included here. All the tracks on the 4 track EP and the track off the split flexi with BLAGGERS ITA (Who shared members at this point) are good, stick in your head, tuneful punk ditties, typical of that early nineties, UK melodic punk sound. Both demos are included here also and there's some similarly good tunes on these too. Fans of early Boss Tuneage and later SMR (Meantime) should check this out. www.bosstuneage.com

MEMOIRS OF A BLOODY ANTI

Hunt sabbing was a popular means of protest and pretty much a way of life for many animal rights protesters, with numbers peaking around the late 1980's/ early 1990's. I know that primarily the motivation for hunt sabbing is to stop them killing foxes/ hares/ grouse/etc, but let's be honest, most people wouldn't have gone for years on end if it didn't have it's occasional fun side. To piss off and ruin the day of some arrogant hunt scum, especially if sometimes things started to kick off was reason enough for a lot of hunt sabs. And who can fault them? HOWL (The National Hunt Saboteurs Association magazine) would often print stories of violence from hunt scum against the sabs. Obviously, we had to be seen to be the peaceful protesters- which we were- and none of the following would have happened if they didn't attack sabs first. But hunt sabs did give as good as they got on occasion and this is some of my recollections of that time. So sit back and enjoy these stories of daring do, of bravado in the field and a jolly 'tally fucking ho' to the inbred scum! By the way, as is customary, names have been changed or omitted to protect the innocent!

STICKS OF BRIXTON

A midweek hit had been called for a South Yorkshire hunt (possibly the Badsworth) because the local sabs had had some hassle at the weekend (van window smashed, a female sab getting punched and spat at, etc). A 'hit' is basically when if the local sabs are getting grief of their regular hunt, they call in back-up in the form of other sab groups as a show of numbers and to show we won't be intimidated by *their* violence. And usually most sabs on hits are ready if it kicks off. And kick off it did as first a hunt supporter started driving his car close to sabs and at a dangerous speed. A sab from Brixton who had a big 'walking stick' brandished it at the driver, as if to say "I wouldn't", but the guy carried on regardless, driving faster and closer to the London sab, who basically side stepped the car and swung his stick, shattering the windscreen. The driver screeched to a halt down the road, got out, looked at the damaged window and shouted back "Wanker". The stick wielding sab just shouted back "I warned you" and the driver fucked off.



BLOCKING IN
SHOOT VEHICLES
ON THE MOORS

I sent the first draft of this to a mate and former sab to see what he thought and he said; "Dunno, seems a bit like 'Hee hee, aren't we clever (and hard)'". I honestly assure you I wasn't going for the 'hard' thing at all and I think it's clear in all these incidents that when we stuck together, safety in numbers got us through. The 'clever' thing I don't apologise for cos fuck it, working together, we were clever sometimes and many memories and friendships will stay with us all from those halcyon days. And no one wants to read stories about trudging through muddy fields in the lashing rain or driving down endless, shitty country lanes in clapped out vans with the hunt always well ahead of us (Which was the case lots of the time by the way) The kids want funny anecdotes, feel good stories of victory and general punk rock shenanigans!!

(12)

SLAP!

Another time we were sabbing somewhere in North Yorkshire and we had this Geordie sab with us for the day, ex- army, stockily built, he clearly didn't suffer fools gladly. Anyway, the hunt had killed a fox that day, which normally you accept. You can't save every fox when you're out sabbing. But on this occasion the huntsman got off his horse and took great delight in winding the onlooking sabs up as his hounds devoured their kill. He was blowing his horn, hollering and laughing, saying "Go on lads...Oh, that's good, that's great that is...woohh!...". Well, our ex army lad couldn't just stand there and take that from him, so he went over to the huntsman and started slapping him across the head. Literally slapping him, not punches but slaps, over and over, all the while saying "You're a piece of shit, you are, aren't you, a piece of shit!". It was more humiliating for the huntsman to be slapped, especially as every slap knocked his riding hat off, and every time he'd bend down to retrieve it and put it back on, only for it to be knocked off again! "You're a piece of shit..." The red faced red coat just stood there, knowing he'd been bitch slapped good and proper!

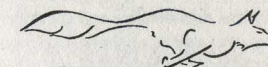


(NOT RELATED, JUST A
FUNNY PIC OF SCUMBAG
IN PAIN!)

CRACKING TIMES

A famous character among sabs was Major Bailey, huntsman of the York & Ainsty North. While sabbing them once, sensing they were up to some 'unsporting' behaviour like digging a fox out, sabs went over to investigate. Bailey and one of his whippers in (Another red coat who helps control the hounds) went what can only be described as 'mental'. Both of them were lashing out with their riding crops and literally foaming at the mouth! At one point Bailey was on top of a sab on the floor. Another sab got in a couple of sneaky well placed kicks to the major's ribs, which got him to role off, clearly in some discomfort! As it was all calming down, he grabbed the sab by the lapels and slathered out "I'll remember you". Later on while trying to point him out to the police, he picked someone completely different! A couple of sabs had to get checked out at hospital for whip marks and everyone else was arrested to 'prevent a breach of the peace' but it was reported in the local press that the major had two cracked ribs, so it's not all bad. It's not often at the end of the day you can say sabs gave the huntsman cracked ribs!!

(13)

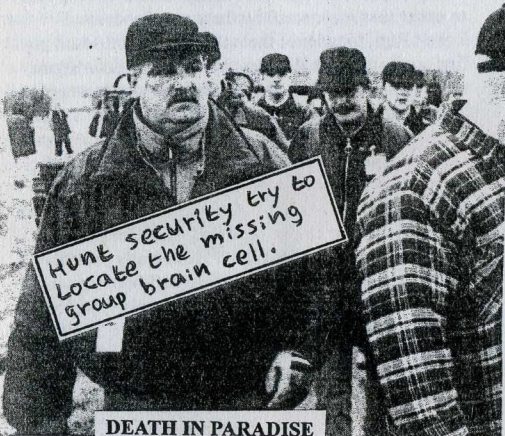


COMETH THE HOUR, COMETH THE SOFT COPS

At some point during the early 90's, hunts started to use 'security' to try to keep sabs off their land. The first time I remember seeing them is at the special weeks sabs would organise. There was Shires week where sabs would spend a week sabbing various Midlands hunts, Lakes week, which was literally a week in the Lake District risking life and limb climbing stupidly big fells, the Northumberland Beagling Festival was another week and a latter addition to the itinerary was shoots week, organised for the start of the grouse shooting season in August. Lots of rich scum pay stupid amounts of money for a days shooting on exclusive estates on the North Yorkshire moors. My first ever sab was a grouse shoot actually and Police declared a state of emergency and blocked sabs on the moors! Well it was an estate that was owned by the great grandson of Robert Peel, founder of the police force...duh! And my first encounter with the security was on another shoot, when running towards the shooting butts, side stepping this guy trying to block me and making a bit of a fool of him, he eventually caught up, wrestled me to the ground and 'accidentally' fell on my face with his knee, giving me a bloody nose! We were then arrested of course! Turns out he was head of the security firm hunts were now beginning to employ and we'd see a lot more of him and his mates in the future. He actually sneakily followed us home once. We stopped off in Morrisons and when we got back in to the van in the car park, we noticed a horrible smell. Looking around we found a dead hare had been placed by the gear stick. Other bits were left on the dashboard too, stuff to show that he knew all about us, personal stuff aimed at certain members of our group. It freaked us out a bit, which I guess it was meant to, but that was about as 'Private Dick' as they got.

There was a memorable incident at the Beagling festival when as the week was ending and everyone was sat in the pub relaxing, some spotters had found a hunt about to start up. It was late afternoon/ early evening and this was pretty much unheard of. So, while everyone was finishing their drinks, a scout party van with just 7 of us in was dispatched to deal with it. The rest would follow later. We got there and there was an equal amount of our security 'friends' there too and they, seeing that there was only 7 of us, probably thought everyone else had gone home and were pretty keen to cause a bit of bother. They tried to coax us into a fight by opening the van doors and trying to drag us out. We were sensible and stayed put! Next minute, like a scene from a cheesy film, 3 more vans full of half pissed sabs arrived to basically put a stop to their behaviour! Obviously the security bods were suddenly a bit less keen. There was no violence, sabs just menacingly and cockily walked around them and their vehicles and basically told them and the hunt to fuck off and go home, letting them know that we *could* have trashed them but chose not to. I think they understood.

Major Bailey (again) was due to retire and security were there for his last ever day as unsurprisingly we were there in numbers too as we wanted to make his last day memorable! At one point we were walking through a field and the security (including as one of their new bosses this comical, lanky, John Cleese like posh bufoon called Simon) tried to stop us. There was a bit off a scuffle and as we eventually got past them I looked back to see Simon doubled up in some pain. I pointed this out and another sab replied "I know, I kneed him in the bollocks. I felt them squish!" Later in the day, security came at us again and I didn't even see this coming but one of them rugby tackled me from the side and got me on the floor with him on top of me. Next thing I saw loads of boots flying in above me and the man quickly rolled off. I got up, joined our group and looked back to see several security were on the floor, holding their heads!! Ha ha! They didn't stop following us but they definitely kept their distance after that!



DEATH IN PARADISE

...Well, the Lake District, which is beautiful...and there was actually a proper death! It was Lakes week 1992 I think? Sabs from all over the country, but mainly the North and Midlands, converged on Cumbria. We stayed in this big camping lodge type thing by a Lake in lovely Keswick. It was pretty crowded and Leeds sabs were all in one room, first in bagsied the bunks and the rest all squashed in like sardines on the floor. Don't ask me why but Leeds sabs song of the week seemed to be 'You've Lost That Loving Feeling' by The Righteous Brothers (?) and we'd annoy the other groups to fuck by singing it with gusto from our room every night. Weird. Later the words were changed to 'You've Lost That Captain Morgans' to honour one of our lot who managed to 'liberate' a bottle of rum from the same Off License every night! And speaking of sticky fingers, there was also a camping shop that became a favourite target as they used to leave all their walking sticks outside in a stick stand. One by one, we'd go down there, pick up a stick, make out that we were trying it out, walk round the corner and then peg it! I think we got at least half a dozen before the owner put the stick stand inside the shop!

Incidentally, mine got 'lost' months later when I lent it to another sab who was off into the field while I sat in the van. It was the Rockwood Harriers. The specific hunt sticks in my mind cos I liked that stick! Anyway, a supporter nicked it off him and then hit him with it. Caring fellow that I am, when he came back to the van and told me, forget the assault on a fellow sab, I think I just said "I can't believe you've lost my stick!" Anyway, back to the lakes. The Ullswater Foxhounds was the one. Some groups had been out in fields somewhere for ages. We were meandering round in our van, trying to find out where everyone was (Remember there was no mobiles and the CB's were crap). We saw someone from Newcastle sabs frantically waving at us from a distance. I went over and he said something about something serious is happening, it's kicking off, get everyone over here ASAP, etc. By the time we got everyone anywhere near the actual incident, we'd missed everything.

How do you spell 'IQ' boss?



Turns out some old bloke by the name of Teddy Tyson (immortalised in a very old DOG ON A ROPE song) came running over to the sabs with the familiar war cry of "Get Off My Land" when he slipped, hit his head on a rock, had a seizure and died! (Whoops!) Sabs actually tried to save him. They thought his false teeth were stuck in his throat or something and were trying to help him but other supporters saw this and thought they were attacking him, so they started attacking the sabs! I didn't witness Teddy's demise so I can be flippant about it, in fact, fuck it, I can laugh about it! I have no sympathy when some people die...brown nosing tosser! But apparently for anyone who actually witnessed him dying, it was a bit of a sombre moment. There you go. Some sabs with a wicked sense of humour went back there at a later date and took pictures of themselves by his gravestone, all smiles and thumbs up! (Even lying on top of the grave in mock dead person pose!) One more funny thing that happened that week that still makes me laugh to this day was when a sab was arrested on a hillside road. The copper put him in the back seat of the car before turning his attention to something else. Quick as a flash, the sab got out of the other side of the car and ran off down the hill. When at a safe distance, he looked back, smiled and waved goodbye to the bemused copper, who clearly wasn't up for giving chase! Classic.

I've got loads more memories of those years (some good, some bad) but these are the stand out ones. These days the scum are still finding ways around the law and foxes are still being hunted. Plus it's only hunting with hounds that's illegal. Shooting is still OK, and sabbing does still happen, just on a smaller scale. Numbers are comparatively low so contact the hunt saboteurs association to find out how you can get involved.

www.hsa.enviroweb.org

ACID DROP

Considering they're a local band, I'm ashamed to say I've only seen these once and that was a few years ago! But when TNS sent us their new CD, I realised what I've been missing and an interview was swiftly sorted out...

BC: For the uninitiated tell us the ACID DROP history, what you've released and what you sound like, etc.

Ste :- Hello we are Acid Drop we are Ben on Vox and Guitar, Myself on Guitar and backing vox, Stivy on Bass and backing vox and Monsieur Pete on Drums We started back in 2007 the brainchild of Stivy (Bassist) and myself, we wanted a skate punk band Ben and Pete came along and we adopted a folk tinge to the sound, we have released a couple of EP's and a album so far, all done by ourselves but the new release is actually on a label Ben :- We are a punk rock party 4 piece from Leeds, we sound a bit like a mishmash of 90's EpiFat bands and newer Side One Dummy bands. A bit of sk8 and a bit of folk punk thrown in a blender with a bit of ska here and there to balance it out. We started in September 2007, The Dead Pets had split up a couple of years previous and I had just moved back to Leeds after living and being in a band in Liverpool for a few years. Ste and Stivy bumped into each other at a Rancid gig and decided it would be a good idea to start another band. They posted a message out on Leeds Music Scene's website and I turned up to a practice, one drummer later we had a Pete and it's been that way ever since our first gig at the 1in12 in February. Pete: I have nothing more to add!

BC: Whose idea was it to lay out the lyrics on the CD cover like that? It hurts my eyes trying to read them! In hindsight, was it a mistake?

Ste :- Pete's idea !!!

Ben :- Get your readers on or wait for the vinyl.

Pete :- Yeah sorry about that its more for the old book look than anything (I can read it, when did you last get your eyes tested?!), if we were a screaming death metal band I'd have made a concentrated effort to make it more legible but I think if you listen to the songs then the lyrics are mostly understandable.

BC: I thought 'Mary Rose' was a great track. Will there be any other collaborations with BOOTSTOMPER?

Ste :- Bootstomper??? (What can I say? I'm an idiot!!! There isn't even a band that I know called Bootstomper!- BC)

Ben :- We might collaborate with Roughneck Riot again if they're up for it! I wrote that song with my old band and always wanted to get some folk instruments involved but never knew anyone that played any so it was really cool that Cait and Matty jumped in and got involved. They recorded their bits in Warrington and sent

us them over the internet. The wonders of modern technology.

Pete: Specsavers? (Yep, fair enough. I asked for that!- BC)

BC: You sing about wanting a new riot. Does this mean you empathise with the riots of 2011? Do you think this was angry youth with backs against the wall and nothing left to lose or just nobheads using the death of someone by coppers to justify smashing shit up and looting?

Ste :- No, the riots of 2011 were conducted by a bunch of nobs who wanted to smash things up a grab free stuff. I wrote the basic version of this song before the 2011 riots we have only got around to working on it properly until now, it is more akin to state/ authority oppression, austerity cutbacks and being pushed into a corner. Ben :- In my opinion the 2011 was just mindless kids making excuses to break shit and smash things up and wreck the livelihoods of the family run businesses. It wasn't the protest against the rich they were making it out to be.

Pete: Knobs, all of them. However, I would love to see some sort of uprising against the system. Everyone seems to be under the impression of freedom, distracted by pointless shit while the walls of oppression gradually close in. Trouble is that the nation is so divided there would never be any sort of consensus.

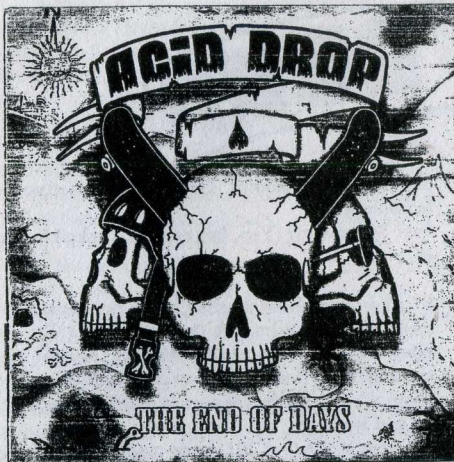
BC: There seems a bit of a remembering the great times/ living life sort of theme to some of your lyrics. What would your philosophy on life be; Learn from and never forget the past? life for today and enjoy the good times while you have them? Look to the future and its endless possibilities?

Ste :- All three I reckon

Ben :- Try not to dwell on the things that have gone wrong, learn from the mistakes you've made and learn from the mistakes other people have made. I personally like writing about lives and the people that get forgotten.

Pete: Well I've already forgotten what I did yesterday... Just enjoy life the best you can, treat people right and hope they do the same, if you're not enjoying your life don't be complacent - change it. Come to an acid drop show we'll make you smile!





BC: So you're a slave to the corporation then? Doing what? Bearing in mind some jobs need to be done, what would be your ideal way of living? Are there any jobs you'd never do for moral reasons? What job would you actually like to do and what would it take to get you there?

Ste: - Anarcho-syndicalism (like it's ever going to happen) Jobs I'd never do would be anything to do with the harm of animals, except cats as they need a swift kick up the backside as they shit on my vegetable plot. Ideal job er ummmm is has to be a bed tester.

Ben: - I work for the NHS, and at the moment I am in a pretty good place, despite the fact the Tories are deliberately trying to make it fail to encourage privatisation but what's new there? I think we're probably lucky to have jobs at all. I have had a job in a call centre working for British Gas before and that was really depressing! You had to put your hand up to go to the toilet. What am I... 5 years old?? Ideally I think we'd all agree that to be on the road touring would be the best job but it hardly brings in the money to pay the bills and rent.

Pete: I unfortunately have the same job as 95% of people who did a degree in music and media, call centre... It pays the bills though and the hours suit being in a band so I can't complain too much. Ideally I'd like to be working in design (not advertising!) and touring regularly with these dicks! And leave cats alone, it's not their fault you made a litter tray out of your garden.

BC: Are you properly immersed in the Leeds scene (Is there one?) and what's your opinion on local punk rock right now? Would you rather do gigs at self-run centres like Wharf Chambers and the 1in12 Club or ones supporting bigger bands in bigger venues?

Ste: - I like all gigs big or small

Ben: - The scene is reasonably vibrant at the moment and there's a lot of stuff going on that might not be classed as punk rock by some people but the DIY ethos of helping each other out is there and at the end of the day isn't that more important than everyone sounding the same? Small gigs are good, big gigs are good we just like it when everyone gets us for what we are.

Pete: I don't go to enough gigs really. The scene like Ben said isn't 'punk' as such but it's nice that everyone kind of works together. I'd say Leeds has a music community rather than a scene.

BC: Are you on a contract with TNS or is it a relaxed agreement between band and label? Are you happy with DIY labels or, fuck it! I've not asked a band this clichéd question in ages, but if you got the chance to take the devils money and sign for a major label, would you or would you tell them to go fuck themselves?!

Ste: - Totally happy with the DIY, but if somebody said here 2 million quid make a record I'd be a fool not to take it ha ha ha.

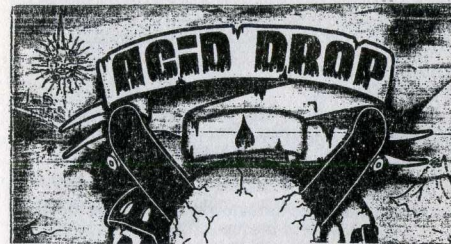
Ben: - TNS don't do contracts; they're not for profit so why waste legal fees when you can trust people? We've been doing the odd bits with TNS for a few years, we've played their gigs, we've had a few of their bands on at gigs we've put on and their roster is full of bands doing gig swaps and giving each other support so when the time came when we decided we couldn't do this on our own anymore we dropped Andy and Bev an email asking if they wanted to help out, it seemed like the only place to go. They really know what they are doing and they are super organised and considering they run the label alongside full-time jobs I'm sure they have 30 hours in their day coz I for one can't understand how they do it all. As far as majors... is there any need for them at all anymore? The only benefit I can see is that they can market bands via magazines and posters. If people can get their hands on our music anywhere in the world anyway all you need is a bit of hard work and you can get to where you're comfortable. Major label case study... The King Blues... tore the band apart and they lost their edge.

Pete: I'd rather keep it DIY, we've done it this long (with a little help here n there!). Plus there's so much compromise with major labels. Take our new album, I think it's our best yet and I'm certainly proud of it, but can you imagine telling a major label you're going to make an album with skate, street, ska, reggae and folk songs on it? They'd tell us to pick one genre and sack the rest for easy marketing!!

BC: So finally Thatcher is worm food. Did you celebrate like any self-respecting punk should do or are you all too young to remember her evil ways? Is it right to celebrate? Nah, should it be compulsory?!! (Ha ha)

Ste: - I danced around the house like a mad man, I do remember her evil ways and we are still reeling from them now with the housing crisis as there is very little social housing because of the right to buy, also we produce naff all in this country, industry is dead, privatisation and outsourcing has directed money off seas etc etc

Ben: - If she had died when she was still an influence on politics it might have been cause for a celebration but looking back on it a month on a half later I can see why people may have been celebrating coz she ruined a lot of people's lives, but what she stood for is still alive and



kicking in the Commons and that doesn't seem to be resonating as much as you'd have hoped. Thatcher is gone but she was gone years ago.

Pete: She's dead but she lives on in the politics of the country. Industrial revolution take 2 anyone?

BC: OK, its pie and cider night round your house, which 5 people (dead or alive) do you invite and which 5 records do you play them over the course of the evening to showcase how amazing punk rock is?

Ste: - Tony Hawk, Paul Merton, Frank Zappa and Vic Reeves and Bob Mortimer (circa 1995 if things get boring)

Youth Brigade - To sell the truth

Lagwagon - Double Plaidium

NoFX - White Trash, Two Heebs and a Bean

Bad Religion - The Process of Belief

Good Riddance - Ballads from the Revolution

Ben: - Stephen Fry, John Peel (just to update him on what he's been missing while he's been away), Darren Brown (for the entertainment), Steve Coogan, Woody Guthrie.

ACID DROP- 'The End Of Days' CD

these should have an interview in here which obviously means I like this. Described as skate punk by the label which I don't get. To me they're just a proper tuneful punk band with catchy tunes and sing-a-long choruses. Immediate feeling is they're somewhere between THE DEAD PETS (I think one of them used to be a DEAD PET actually?) and 'Juvenile Product' era SWINGIN' UTTERS. They like to throw different genres into the mix too, with 'Slaves' been a slow ska number about working for the corporation, and then 2 members of THE ROUGHNECK RIOT are drafted in to help out on the rather excellent 'Mary Rose'...pure BLOOD OR WHISKEY at their most jiggy. 'The Stroll' is an odd piece with whistles and drums that sounds scarcely like an orange parade! But mostly it's tuneful punk as it should be. The only criticism is my eyes nearly bled trying to decipher the lyric sheet!
info@tnsrecords.co.uk

BEDFORD FALLS- 'Elegant Balloons' CD

Basically this is a wimpier HUSKER DU, with personal lyrics, some of which will make you reach for the sick bag, including one called 'Cunningham' ("And I know that these are happy days...Because I found my Cunningham"- fucksake!!!!!!). To me, this isn't punk lyrically or musically. www.bosstuneage.com

The Briggs- Back To Higher Ground
The Dead Class - Stick
Darkbuster - A Weakness for Spirits
The Roughneck Riot - Ignorance is Easy
King Prawn - Surrender to The Blender

Pete: Ghengis Khan, Abe Lincoln - Hold on this is Bill and Ted - erm, On that note -George Carlin, Jim Henson (for the puppets!) and Maggie Thatcher (Definitely needed educating about the other side of things!)

NoFX - So long and thanks for all the shoes
Rancid - And out come the wolves
Descendents - Everything Sucks
Four Letter Word - Zero Visibility (experiments with truth)
Anti-Flag - Die for the Government

BC: Any final words, plugs, plans, contact details, etc.

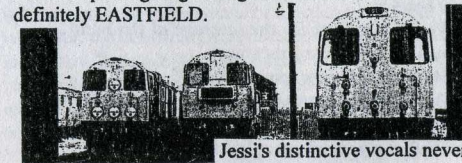
Ste: - Sink, 3 pin or shaver type? (*Groooooan-BC*)

Ben: - The End of Days is available for preorder from 24th May from www.tnsrecords.co.uk and is released on 8th July 2013 on TNSrecords. There will be two-launch parties, one in Manchester at Gulliver's on the 4th July and one at 360 Club upstairs at the Library in Leeds on the 5th July (tickets for this are available from HYPERLINK "http://www.pierace.co.uk/aciddrop_" www.pierace.co.uk/aciddrop . Stay classy!

Pete: BUY THE GODDAMN ALBUM OFF US INNIT!!!! We don't want to do shit jobs n stuff! Plus, I should be getting paid if I have to hang out with these Yorkshire knobs on a regular basis... (only joking! love you guys!)

EASTFIELD- 'Detonation Junction' CD

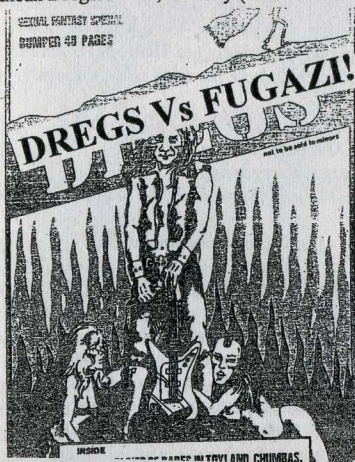
EASTFIELD say that other people say that EASTFIELD's songs all sound the same. I don't think they do and this CD is a good example. As I'm completely sad and always like bands earliest stuff, I can safely say that this isn't a patch on 'Keep It Spikey', or even their 2nd best album (in my humble opinion) 'Express Train...'. Jessi denies it but this is slower and has less uplifting sing-a-longs than those two. It's still definitely EASTFIELD.



www.eastfielddrailpunk.co.uk The Basement, 78a Penny Street, Lancaster, LA1 1XN (Wow, a real address!!!)

CLASSIC INTERVIEW FROM THE ARCHIVES

Taken from DREGS #4, the interview took place in Nottingham on their 1990 tour. It is a brilliant, probing interview by Duncan that lasted an hour and a half. This is just a small section that always makes me laugh. D= Duncan Dregs. I= Ian, G= Guy (both FUGAZI)



D...What is the message of the band?

G: There's about a million messages, there's not one message, why do you always want one message or one answer?

D: Well I was asking you before about the impact you're having as a band and you didn't exactly say and now you say...about the message...

G: What do you recognise our impact as being? Do you see an impact?

D: No I don't.

G: Well then why should I see one any more clearly than you?

D: Because you're part of the band and I'm sure you have a much clearer idea than me about the direction the band's heading, your hopes and aspirations for the band.

I: I don't have hopes and aspirations for the band, my only hope is...

D: You just said about the message of the band...

I: Yeah there are many messages.

D: Well can you say some of them?

G: But they're different to me than they would be to anyone who comes and sees us.

D: Well can you tell me what they are?

G: My message for the band for myself?

D: Yeah.

G: For us to be four people who play music together, that to me is the fundamental message of the band. When people come and see us I don't think they get that, I think they get a lot of other things as I explained before, there's a thousand different messages.

D: I don't see a message myself.

I: Well then why do you want one? Are you not satisfied with what the band provides you? You don't get anything out of the band or do you?

D: Personally, not particularly no.

I: You're not a fan of the band?

D: No.

G: Fine.

D: I know.

G: But I'm curious as to why you come and see us and why you want to interview us.

I: Why do you come and see us three times?

D: Cos I sell loads of fanzines.

I: To sell fanzines. The interview would also be to sell your fanzine.

D: No the interview is to clear up a lot of...

G: You see I don't know why you have interest or questions with this band if you don't particularly like the music.

D: I don't like the music but that's only a personal thing, but I'm very curious myself that's all. Obviously you've just come over for a tour, everybody talking about you, there's a lot of things flying around, ideas and opinions about you and I wanted to clear up in my own mind...

I: I just don't see why you need to clear up in your own mind if you don't have a particular interest in the band. I suspect you have less than noble intentions. Not being a fan of the band, I would imagine that there's some satisfaction that you could get something out of us that would complete your vision that we are a somewhat less than perfect band.

D: I'm not having a go at you or anything, I'm just asking questions.

G: I just wonder why people like to set up heroes and then tear them down, we don't pose ourselves as heroes to begin with.

D: Well I wasn't trying to tear you down. Who's trying to tear you down?

I: It's just that I don't really understand where you're coming from, if this is purely like objective and you're trying to supply the information to your fanzine audience.

I: Well I don't buy his objective.

G: I don't buy his objective at all.

I: I think you're very pressing and you seem to have somewhat of a mission on your part. I think we seem to have upset a lot of little tiny planets really, that the band comes in. People have their own little tiny planets that they live on and they have ten thousand policemen to every one person on these and when you have that many policemen on your little planet it's very hard not to break the law, that's the kind of feeling I get.

G: What we're saying is, if people do have a beef or whatever, don't support us, do not come to our shows, I don't wanna hear their fucking criticism of some idiot who's paid three pounds to see us, to stand in the crowd and shout "sell outs", the guy's a fucking chump, he's paid his money, we've got his money in our fucking pockets, it's a fucking embarrassment. If people have real legitimate gripes that we're some kind of bastards, do not come and fucking see us.

D: If people have gripes, do you mind them coming up and asking you about it?

G: No we don't mind, we've talked to you for fucking forty minutes...



Combining that TNS sound of bands like LEAGUES APART with fast ska punk got me interested when the EAT DEFEAT CD arrived in the post. There a new Leeds band to me so in the spirit of supporting the local scene an interview had to be sorted out...

BC: For the uninitiated, tell us about EAT DEFEAT, how long you've been around, who your influences are, what you've released to date, blah, blah, blah...

ED: We've been a band now for about 2 and a half years now, but we've had kind of a revolving door of members for most of that time. I think the current lineup is definitely the right balance of musical talent and being able to tolerate each other. I'd played in ska punk bands for years beforehand, so the band was originally intended to be much more of a straight up ska punk band (Andi from Leagues Apart was going to be playing trombone for us...) but over time we've shifted more towards whatever it is we do now; we can never really settle on what kind of music we actually want to play so we usually end up jumping between punk rock, pop punk and ska punk. I'd say with that in mind our major influences when it comes to songwriting are bands like Less Than Jake, The Wonder Years, Belvedere and Capdown, even if we never end up sounding anything like any of those bands. A lot of people have said we sound like Sum 41, which I never really considered but I can live with if it means at least one of us can marry Avril Lavigne after Chad's done with her. We released a self titled EP in 2011 to give us something to tour off the back off, and then we released a full length album called 'Challenges' in late 2012. People seem to like it.

BC: What's behind the name, and what's the design on the CD all about?



ED: One thing that this band loves as much as punk rock is wrestling. So naturally to describe such a ballsy punk rock band we decided to name the band after a female wrestlers finishing move. Search "Eat Defeat" on youtube, I guarantee we won't be the first hit. Maybe not even the first page. I actually went to wrestling school for a bit, I learnt how to do that move. The CD design was basically the result of a night sat in front of a laptop hooked up to a television monitor with our good friend Joe Dimuantes (Joe plays bass in The Human project as well as drumming for Sounds of Swami and generally being an awesome graphic designer/human being.) We'd come up with the title a while beforehand and we'd knocked up some covers of our own, but I think we figured we probably wanted it to look a bit more pro so

went to Dimmers to see what he could do. We had a lot of ideas featuring retro arcade game artwork, and over the course of the night that evolved into the crazy construction that is our album cover. I suppose it's supposed to epitomise an ultimate challenge (playing a computer game to escape from hell) and I'm sure that could be tied in with the underlying lyrical themes of the album, but really we just thought it'd look cool more than anything else.

BC: There's a positive feeling about a lot of your lyrics, live for today, no regrets, etc. Do you wake up in the morning and think "Yes! another day, time to live it like it's the last!"? Or maybe you've learnt from your own mistakes and you just wanna inspire others not to take the same paths?!

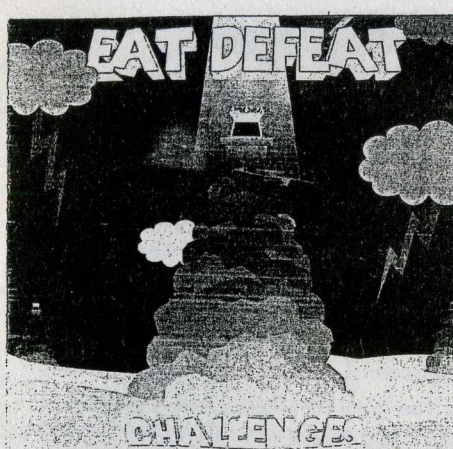
ED: Definitely the latter. I generally wake up and have to spend about an hour motivating myself to get up and go for a run. I think a lot of the times I write these songs as exercises in self help, because maybe if I write these thoughts down they'll encourage me to act on them a bit more. If anyone takes anything from them then that's awesome. We have a good friend, Tia-Rhian, who did some vocals on the album and is generally a fantastic singer/songwriter who said she'd recommend the album as positive listening for life-changing events. That was a really nice thing to read.

BC: I noted that the song 'Faithbreaker' didn't specify any particular religion. Is it about all religions? Is the song just about organised religion? What inspired the song? Would you consider yourself an atheist or would you rather keep an open mind just in case?!

ED: Definitely about organised religion in general, they're all equally as batshit crazy. I like to keep an open mind about most things so I'm not against the idea of a beliefs system or the presence of a higher power, but when you use something you have no evidence for as a reason to kill people who don't agree with you it's not cool really, is it? I like that quote from Chris Rock's character in Dogma after he's asked if the concept of beliefs is a bad thing; "I think it's better to have ideas. You can change an idea. Changing a belief is trickier."

BC: Since you, Andrew, write all the lyrics, does it ever cause friction in the band? What inspires your lyric writing and do you have to run them by the rest of the band, or do they not really care as long as they can play in a band? Doesn't anyone else fancy having a stab?

ED: Oh, I couldn't care less. Those idiots can't even read. We'd just end up with songs written on the walls in shit about drugs and how good Preston thinks he looks. I think they recognise that i'm the talent and they're just lucky enough to come along for the ride.



BC: Do you gig much locally? Do you ever play at Wharf Chambers or the 1in12 Club? Do you prefer smaller gigs in venues run 'by the kids for the kids' or larger venue gigs supporting big name bands? If you got offered the chance to play the new Leeds Arena, would you?!!

ED: Honestly I think we just enjoy playing gigs in general. We've been lucky enough to play Wharf Chambers and 1in12, and there's always such a pleasant air about the nights, a total lack of pretension which is brilliant. It obviously gets a bit less grassroots when we're playing places like the Cockpit or Camden Underworld, but I don't think the people involved are any less enthusiastic about music and helping bands out. The bigger gigs are always a treat since we not only get to play on a big stage and increase our acrobatics, but you also get the chance to reach a wider audience and hopefully get some of the folks down to the smaller gigs in future. I'm pretty sure we'd play just about anywhere if we got asked. Some of our bands goals include qualifying for the finals of Eurovision and embarking on a 15 date US tour with Taylor Swift and Carly Rae Jepsen.

BC: What do you do outside the band? Are you realistic and accept that the band is just an outlet or a vehicle for having fun, or do you hope to one day be able to make a living out of music?

ED: I don't do a great deal outside of the band at the moment outside of the Ska Mutiny stuff. Jake has a couple of kids so has a lot going on and Preston and Rich have fairly respectable jobs. We're definitely realistic in regards to the limitations of being in this band. We struggle with being accepted by the smaller scenes due to not quite deciding if we want to be a pop punk band, a ska punk band or a straight up punk rock band, so I doubt the mainstream is looking to embrace us any time soon. We're always trying to come up with money making schemes though, so you never know. We're currently in pre-production on a television show which will document us being a struggling UK punk band and also see us go on ghost hunts. We're calling it 'Eat Defeat's Ghosbustours.' You think I'm joking, just you wait.

BC: Is Ska Mutiny your own label? What's with the 'donate' thing on your web site? (Are you a charity??!) Are you gonna stick with DIY? Would you like someone else to offer to release your stuff or do you like being in control? If the man from a major label came knocking at your door, would you invite him in, offer him tea and biscuits and listen to what he had to say, or just tell him to go fuck himself?!

ED: Ska Mutiny was basically an attempt to create interest in UK ska and punk bands through the medium of free downloads (similar to a label like the awesome Community Records in the states) and it's definitely exceeded my expectations in that respect. We put out an infrequent free to download compilation featuring smaller ska/punk bands, and there've been so many occasions of people recognising a song from a band they've gone to watch purely through these compilations, it's cool. It's not a charity, but the whole ethos has always been that we'd rather people be able to listen to this music for free than not at all, and to do that we've got various webhosting costs. The donate button and the pay what you want option on the bandcamp/webstore is basically just to try and recoup a bit of that back to help us keep doing what we do.

I think labels have taken on a vastly different role to what they'd be doing ten years ago, and obviously there's a lot less need for them when you're in a band of this size. I remember playing in bands and being desperate to get signed to Household Name or Deck Cheese, and that was really the primary goal of playing and recording. These days though it's so easy to get your music directly to your target audience that there's a lot less desire to get a 'record deal'. I have a lot of time for a label like Xtra Mile though, and I think they've done a lot to help a band like Sonic Boom Six elevate themselves from the punk scene into the peripherals of the mainstream. If there was any way we could do what we do full time I think we'd likely take advantage of it, but more often than not bands who work with majors will end up in a worse situation than they were beforehand. Maybe it'd mean we'd get to collaborate with Sean Paul though, we'd be up for that.

BC: Did you celebrate when Thatcher kicked the bucket? (I'm assuming like any self respecting punk band, you weren't fans!!!). Is it right to celebrate or is it just diverting our attention from whatever dodgy shenanigans the current lot are up to?

ED: We're honestly not a band with many staunch political opinions, but when it came to that whole situation I think it's at best a moral grey area. To celebrate the death of someone in such a way doesn't seem particularly cool considering they have family surviving them who have to deal with the fallout who are (arguably) innocent of the whole thing and just saw her as a human being rather than a tyrannical figure, but she didn't really do herself any favours by being evil incarnate. We played a Labour club recently where we used an MP's office as a storage room and we nicked a load of house of commons headed paper. Sticking it to the man.

(Mark Thatcher is an arms dealer and Carol Thatcher calls black people 'golliwogs' so in my humble opinion, fuck 'em!!!-BC)

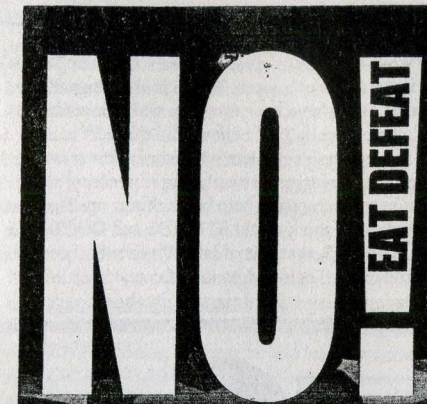
BC: So it's the old dinner party question now; which 5 people (dead or alive) would you invite and which 5 records would you play them over the course of the evening to show them how brilliant punk rock (or ska!) can be?

ED: Oh, man, I've never actually thought about this, it's tough. I reckon if we're doing this as a band exercise rather than just my choices then Katy Perry would probably be the first choice. She obviously has a thing for disheveled articulate brits so Rich would stand a good chance. Danny DeVito would be there, but we would INSIST he only portray his character from 'It's Always Sunny in Frank Reynolds'. I think we'd just round it off with all three of the hosts of the 'How Did This Get Made?' podcast, Paul Scheer, June Diane Raphael and Jason Mantzoukas and this would probably inspire some sort of Jason Statham movie marathon. I reckon that'd be a fun little crew.

If we're talking punk/ska albums we'd probably stick on Hello Rockview by Less Than Jake (standard), The Upsides by The Wonder Years, The Process of Belief by Bad Religion, Civil Disobedients by Capdown and Career Suicide by A Wilhelm Scream. To be honest though we'd probably just stick the tour pop playlist on, it's a playlist spanning over 20 years of classic and modern day pop music. We know what we like.

CONCRETE SOX- 'Your Turn Next' CD

These were the epitome of crusty, metallic punks of the eighties! Just looking at the artwork brings back lots of memories, not necessarily of the band but of that time, where everyone seemed to be wearing old army gear encrusted in filth from hunt sabbing or beer/piss/vomit stains! They had a very pro-animal rights stance, including the classic cover art featuring a fox with a terrified huntsman in his eyes. Aside from CIVILISED SOCIETY? this is probably the most metal band I was into then. Musically they were fast as fuck metally thrash with the occasional slowed down chugga chugga bits. This CD features this, their debut album as well as demo and live tracks, as well as all the original artwork and lyrics, etc. www.bosstuneage.com



BC: What's next for EAT DEFEAT, final words, plugs, contact details, etc.

ED: As previously mentioned we are (seriously) working on an episodic show focusing on us doing some ghost hunts with friends from other bands which is going to be ridiculous amounts of fun. We're also headed over to mainland Europe for the first time in October to play some gigs which we're crazy excited about. You can check us out on facebook at www.facebook.com/eatdefeat and we probably have other things you can access from there.

EAT DEFEAT- 'Challenges' CD

God I hate CDs with bad computer art on the cover. I know you don't judge a CD by it's cover and all that but it's still very off putting. I should do what reviewers in one of the big music papers used to do where they reviewed music without knowing who it was, without seeing the cover, etc. Probably a good idea that would see me reviewing stuff without pre-conceptions. This is a case in point cos inside the shit, uninspiring cover is some pretty good melodic punk and fast ska. It reminds me of all sorts of bands from CAPDOWN to PROPAGANDHI to FAINTEST IDEA and LEAGUES APART. In fact this band would sit nicely on the TNS label methinks. They're from this neck of the woods but until I'd received this, I'd never heard of them. Is that a comment on the bands giggling circles or my restricted nights out?!! I'll have to check out when they're playing next after hearing this. Find a decent artist though for God sake! summers@skamutinyrecords.com

CONCRETE SOX- 'Whoops Sorry Vicar!' CD

Second album from the Nottingham crusties given the re-issue treatment. I always thought they'd made a mistake with the artwork with this one, the vicar getting shot through the head on the back should have been on the front...But that's just me. Anyway, this had a better production than the first album, but otherwise it was more of the same. Some stand out tracks include 'False Insight', 'Facts' and a supposed piss take of METALLICA with 'Moustache' (Lost on me!). They must have been knackered after playing live! Comes with the usual bonus demo and live tracks, plus photos and lyrics www.bosstuneage.com

VOLUNTEERS- 'Ringing Ears' cassette

Wow, no tapes to review in years and then 2 come along in the space of a week. The kids are going all retro on me! These have been around a while now, done a couple of split 7"s I believe? So this isn't really a demo. This is thrash complete with manic drums setting the pace and everyone else playing /screaming along. Some slower moshy parts help break things up. This really makes me think of old STUPIDS and DOCTOR & THE CRIPPENS, that sort of late 80's thrash. It comes in a fold out full colour drawing of crazy faces in a slaughterhouse. samlmarsh2@yahoo.co.uk

ZIGGY IN
BALD CACTUS,
YOU'VE FINALLY
MADE IT!



JADED EYES- 'Gods And Monsters' CD

Another local band I've not come across yet! Turns out this is made up of folk with band pedigree as we have ex members of The DEAD PETS, The HORROR, JOHN HOLMES and GEOFFREY OILCOTT, all came together through their shared love of mid 80's Dischord style hardcore and boy I'm glad they did as this is a belter. It's hardly left my stereo and MP3 since I got it. They play melodic punk that does bring to mind some Discord stuff like DAG NASTY with some FUGAZI guitar sounds evident occasionally. Also on a couple of numbers, Steve's vocal style makes me think VERBAL ASSAULT. I think the English band I can compare them to most is IMBALANCE. Looking forward to seeing them live soon and seeing what they can come up with next! Boss Tuneage, P.O.Box 74, Sandy, SG19 2WB. www.bosstuneage.com

ME BEING MISTAKEN FOR A FOX! EARLY 90'S

RÉVULSION- CD

Yes, I've been looking forward to getting this. Their 7" is a classic of that era (Late 80's) and listening to this CD, it still sounds great today. This release compiles that 7", their tracks off the 'Consolidation' comp and other comp tracks. If you haven't heard them, they played fast, melodic, punk with thoughtful lyrics and were heavily influenced by the early 80's anarcho bands, but also with some unashamedly metal guitar work that really worked for them and helped define their unique sound. Some of these songs remind me of HEAVY DISCIPLINE and weirdly, on a couple, the way they sing sounds like the shoutier songs off the first CHUMBAWAMBA LP! A forgotten gem that you really should check out! www.bosstuneage.com (22)

WHY DO I GET JUST £1 POCKET MONEY A WEEK? ENNIS, 6

BBC business editor Robert Peston replies: You are given £1 a week because the people who look after you think that's fair. And even if you think it is not fair, they have all the power and all the money, so there is little you can do about it.

You could scream and scream till they give in and give you more pocket money, but that is not a nice way to behave (although some so-called grown-ups, such as movie stars and bankers, have been known to do that). So you will have to acquire some power, and there are two ways to do that. There is capitalist individualism, which means you need to become brilliant at doing something people need, so that people pay you lots of money to do it. Or there is the syndicalist way, where all the six-year-olds gang up together and ask the grown-ups nicely to share their money with you (democratic socialism), or where you threaten to break the grown-ups' things unless they share their money with you (revolutionary socialism).

GUARDIAN 31/5/13

RIVERS RUN DRY/ TYRANNICIDE- Split LP

Inside the impressive cover lurks some very dark, heavy crust from both of these bands from Holland. This sort of music would sit well with the Profane Existence crowd. Me, I could get into the music more if it wasn't for that vocal style. Angry shouting is fine, it's that bloody grunting that bands like bloody BOLT THROWER are responsible for! The sentiments from both bands are as you'd expect, sound (animal rights, the earth, religion, etc) but you just know it'll all get lost in a sea of drunken crusties, spilling their pints over each other in the pit and lying in a pukey coma after the gig. prejudice_me@yahoo.co.uk www.prejudiceme.bigcartel.com

"TOKEN MORONIC COMMENT"

BOOK REVIEW

GENESIS TO REVOLUTIONS The Curse of Zounds Demystified by Joseph Porter

This book takes a while to get into the stuff you bought it for, ie; the lowdown on life in ZOUNDS, but the first half is a cut'n'haphazardly slapped together story of Joseph's early life, with bits about his father's job on the railways that explains Mr. Porter becoming the train spotter he famously was (He is a proud train spotter by the way. He hates the grown up euphemism 'railway enthusiast!'), we follow him through school, where he first learns to distrust authority figures, some of the jobs he took up to pay for his early punk record collecting. The cheese plant is particularly funny with the way different sections look down on others ("Oh, he's in cottage cheese...") and one particular odd part of this chapter tells of the journey of cheese from the big pack in the trucks through to the small packs we buy in the shops...from the cheese's point of view! ZOUNDS are rightly remembered as an iconic band from those CRASS/ anarcho punk days, but Joseph paints a grimmer picture of life in the band, one of living the punk ideal, living in dirty, cold, dark squats with odd characters and plenty of toilet problems, travelling hundreds of miles to play to a handful of disinterested people who were expecting a 'proper' punk band, being told by Penny Rimbaud that Joseph's drumming wasn't right for their debut single on Crass Records and so on Penny's say so, they used a session drummer instead. Joseph is credited as drumming on the single and he did receive royalties for it but he wasn't actually on the record. Another amusing fact about 'Can't Cheat Karma' and proof of Penny's controlling nature is that all the artwork and quotes on the fold out sleeve, the one around the poster, the text, etc, were nothing to do with any of ZOUNDS. It was all down to Penny and CRASS records. It makes you question the integrity of all the other records on CRASS's label. How many of them were the bands own work and how many of them were just vehicles for Penny's/ CRASS's politics?! Talking of CRASS, one early gig ZOUNDS did with them in Manchester had a great quote from Steve. After suffering the horror of being gobbled on for the entire set and while wiping dripping greenies off his guitar, he says "Never mind blowing up the Houses of parliament, they should learn

COPPER AS A
SPACE FILLER?
HOW UNORIGINAL!

to blow their noses into a hanky properly first!"

An example of how this story goes off on tangents is the inclusion of the 'MANIFESTO OF THE ANARCHIST PARTY 1980 As adopted by comrade Porter on his ascension to anarchist grace'; which basically takes the piss out of the anarchist sheep who are against everything for all the right reasons set out by CRASS and famous old anarchists, without actually thinking it through for themselves (We've all been there!). Very witty and worthy of been printed on it's own as a pamphlet...perhaps it was? Other funny bits to look out for are Joseph's faux pa while making the tea for CRASS, finding out how he had loads in common with Curtis of The MOB cos they both laughed at farts and chucking dirty undies at each other! And when the police raided their three week old squat that still hadn't had it's toilet sorted out, a copper shouting downstairs "Urgh, there's shit in here", to which Joseph's shouts back "Er, that's not ours. You can tell cos it has a crust on it!" In fact, reading how he lived in those days, you can see why ATILLA THE STOCKBROKER penned the poem about Porter's sleeping bag! Fans of BLYTH POWER and Joseph's unique lyrics wont be disappointed in the writing style used here. You can actually hear him say the things he's quoted as saying. In conclusion this is an interesting, amusing and eye opening book by one of the most unique individuals thrown up by the punk scene.

I'LL FIGHT
ANYONE
FOR A PINT

TEXT SPEAK IN ZINES!!! What the fuck! (Or should that be 'WTF!') How lazy are we becoming when text speak is becoming an acceptable way to write? Texting is surely designed so you can get it done quickly, put your bastard phone away and get on with life. Do we really need to read and write more quickly? Why? What's the rush? Communicating should be a pleasure, something to savour. I saw an interview with a band where they kept saying 'LOL!' and 'OMG!' It annoyed me so much that I've forgotten the bands name! Probably some annoying teens...no actually I think they were old timers which just makes it more unacceptable! Perhaps they were trying to be down with the kids. It's like we're devolving as humans. Future generations are gonna grow up not knowing any words longer than one syllable. They're not gonna actually know what a vowel is! And who's gonna be 'LOL!' then? (LMFTOI) PS: 'LOL!' Whatever happened to a good old 'Ha! Ha!'

P.R.O.B.L.E.M.S.

I've always loved Kelly Halliburton's distinctive bass sound and for those of you with similar tastes, his latest band doesn't disappoint. Kelly put a lot into these answers so even if the band doesn't interest you, it's still an inspiring interview...

BC: First off, list your punk rock CV so everyone can 'ooh' and 'aah' at the bands you've been in!!

Kelly: Ha, ha... well, for what it's worth, I've managed to crank out the noise for quite some time now. I've been in tons and tons of bands in the past, and some of the ones that made it out of the basement have been RESIST, DEPRIVED, DEFIANCE, MASSKONTROLL, DETESTATION, WAR MACHINE, SEVERED HEAD OF STATE, and a few more that I might be forgetting. I've also done a lot of recording projects that have been released, like ENDROPHOBIA, which was a band consisting of me, my brother, Ben, Tati from the 90's. German bands LOST WORLD and DAY BY DAY. In the last few years I've been involved in a lot of bands in Portland, namely PIERCED ARROWS (with garage rock stalwarts Fred and Toody Cole from DEAD MOON), BURNING LEATHER (dirty, MOTORHEAD inspired punk featuring my longtime collaborator Brian Hopper), and, most recently, P.R.O.B.L.E.M.S., which came to life sometime in Fall of 2008.

BC: Why the acronym 'P.R.O.B.L.E.M.S.'? What's in the name?

Ah, the most frequently asked question! Well, as you can imagine, as the years go by there are less and less good names available for bands... the best ones were taken years ago, and even some of the most original and catchy sounding new band names will, if you dig deep enough, turn out to have been recycled from somewhere. So, that being the case, it took us a really long time to figure out what we were going to call this monstrosity when we started out. In fact, we had been practicing for nearly a year and had even played our first gig before we had a name! So, we were pretty desperate... one day we were practicing the song that would eventually be called P.R.O.B.L.E.M. (the B-side to our first single, the "Gotta get Away From You" / "P.R.O.B.L.E.M." 7" on Tombstone Records), where Brady sings the chorus "I've got a P R O B L E M, I've got a P R O B L E M...", and we all kind of looked at each other and the light bulbs above our heads simultaneously went on. Of course, it's not the most original name in the world - there have been Finnish, Swedish, and probably a lot more Problems over the years (including a Portland electronic band who, like the classic Finnish band, added a Question mark to the end of their name...) so in our bid to make the name a bit more distinct we added the dots and made it look like an acronym (I have since found out that there was actually

another band that did that too! I don't think they did anything besides a demo, though...). This is kind of nod to the eponymous song, who's chorus is sung letter for letter, as well as a nod in the direction of bands like C.R.A.S.S. and G.I.S.M., who sometimes spelled their names as acronyms and had several different things that the initials stood for. That said, P.R.O.B.L.E.M.S. doesn't really stand for anything at all, and we wholeheartedly welcome people to come up with their own meanings!

(How about 'Punk Rock Obviously But Let's Employ More Style' - BC)

BC: Having been in a number of overtly political bands in your time, is P.R.O.B.L.E.M.S. just a good time punk rock'n'roll band? You even describe your genre as 'rock' on your Myspace page. Have you 'served your time' in political bands?

K: I guess the musical direction that P.R.O.B.L.E.M.S. leans in is more rock than hardcore, but I think we all bring our different musical backgrounds to the table - including mine, which is firmly rooted in punk and DIY hardcore. I write the majority of the music, and so I kind of consider the sound to be not too dissimilar to the sound that a lot of my old bands had. We've got songs that, musically, could fit right in with a RESIST setlist! The songs and the vocals are definitely more in the rock direction, but essentially if you take a lot of the more rocking songs that I've written for any of my old bands (SEVERED HEAD OF STATE's "Cop On Fire", DETESTATION's "Mindless Vanity", or MASSKONTROLL's "Pain without End", to name a few...) and put Brady's vocals over them they'd fit right in with the rest of the P.R.O.B.L.E.M.S. material.

As far as politics go, well, I've tried to keep overt politics to a minimum since DETESTATION formed in 1995. I felt at that time that so-called anarcho punk was simply regurgitating (and not very well) the same basic message over and over ad nauseum. Some of the lyrics we came up with in early bands like RESIST or DEPRIVED have a pretty strong wince-factor these days - although I can't disparage these songs too much... they were exactly right for the time and place, and how we felt then. We were young, pissed off, and trying to articulate our feelings the best we could.

Basically, I've always felt that super, in-your-face politics coming from punk bands was something that made me a bit uncomfortable. The sentiments are usually coming from the right place, but there was always an air of holier-than-thou self-righteousness. Also, this dead-serious fantasizing about some post-revolutionary anarchist utopia

coming from people who generally couldn't even get along with their own bandmates long enough to organize gigs and tours was a bit painful to listen to. A lot of the lyrics that I've written since the RESIST days have been very critical of this aspect of the punk scene. That said, I've always had a "warts and all" view of the anarcho-punk scene, and loved it for its positive aspects... and I know that overtly political lyrics definitely have their place as elements of self-empowerment and for helping younger people look at things differently than they would have ordinarily seen things. When I was a teenager and was first developing my world-view, lyrics by bands like CONFLICT, CRASS, and dozens of others were a refreshing contrast to what was happening in the rest of the music world at that time, and hearing people scream about things that reflected my own burgeoning political views made me feel like I was a part of something bigger, that I wasn't alone.

As time went on, and I grew emotionally, I started to feel as though I had developed my own political views that, while in line with what the rest of the bands were yelling about, didn't need to be reinforced by listening to anyone else's. I started to feel that I had nothing to learn from these bands, and I started to feel that I'd already said it all in my own bands as well. It was still reassuring to hear people getting pissed off about the same things that pissed me off, but there is a limit to how much affirmation a person needs. If anyone were to be bored enough to look at the timeline of my bands' releases, they'd notice this kind of evolution of thought and expression: Angry, basic level politics in DEPRIVED and on the early RESIST releases, a sort of disenchantment reflected in the later RESIST material and a lot of the DEFIANCE stuff (although we used to go 'round and 'round about lyrical content at practice back then, with Gibby and Mike writing a lot of the political stuff and me criticizing them pretty heavily for it), to the more or less ideologically empty "War-and-Destruction" lyrical imagery of MASSKONTROLL. After that, it was mainly personal lyrics with the bands that followed - DETESTATION, WAR MACHINE, SEVERED HEAD OF STATE, etc...



So, basically, I guess that P.R.O.B.L.E.M.S. fits in with that timeline. My politics are more or less the same as they ever were, and although I could never see my self writing songs about the kinds of political issues I wrote about 20 years ago, it doesn't bother me when bands do - if they do it in an articulate and creative way. I figure that there have been and are a lot of bands that touch on "the issues" much better than P.R.O.B.L.E.M.S. could ever do, and the main political value of this band is right in line with what I've felt for a long time now: to live free, and in a creative and expressive manner, is one of the most overtly political acts that one can ever engage in.

BC: Why release your 7"s in such limited numbers?

Are you trying to make your band super collectable and sought after by the E-bay crowd or is it just down to finances or how many records you actually thought you could sell? Will you re-press any of them for the vinyl junkies who missed out first time round?

K: Ha, ha... well, the collectibility of the records is an added plus, if you're a collector, but it's actually been a matter of financial reality. Since there has been ZERO interest from labels willing to release P.R.O.B.L.E.M.S. records, that means we've had to release everything ourselves, paying all expenses out of our own pockets. (The exception has been two of our singles that were released by tiny DIY labels who are as broke as we are!) We simply can't afford to keep these records in print! These days records are sooo expensive to manufacture, and generally sell so poorly that we can only afford to press them in limited numbers. And because they're so expensive to make, that means the profit made is barely enough to cover the cost - if we're lucky - and because it dribbles back to us in such tiny increments - five bucks here, twenty bucks there - that means that when the record sells out we don't have enough money to press more. Usually, if given the choice between paying for a re-press of an out of print single or just pressing a new one with new material, we'll generally go for putting out a new release.

Unfortunately gone are the days when I could do an initial press of a couple thousand records, and be confident in my ability to get rid of them in a fairly short period of time, through trades, mailorder, and selling a lot through wholesale distributors. The ridiculous cost of overseas postage has made trading records painfully impractical, and the number of punk distributors is a tiny fraction of what it was ten or fifteen years ago. Mailorder barely exists these days, especially with the death of actual physical, letter-writing correspondence... so, that means the bulk of our record sales are done hand-to-hand at our gigs - which means records sell very slowly. The punk rock economy, sadly, ain't what it used to be.

That said, our old releases are available as bonus tracks on the CD version of our LP, and a 10" vinyl record containing our first four singles is in the works. This is probably the only practical way for us to keep these songs available, and, unless something shifts for the better in our financial situation, this is probably the method we'll

continue to employ to keep our music available: releasing singles, letting them go out of print, and re-releasing them as bonus CD tracks and on future singles anthologies.

BC: There's no lyrics with the CD. Does that mean the lyrics aren't as important as the music in this band? Where do the band lyrics come from/ what inspires them?

K: Well, the lyrics are just as important as the music, and they're presented with the same emphasis as the music is: there's no musical notation or tablature included in the CD liner notes either, is there?

Bradly writes almost all of the lyrics, and a lot of them are about his personal experiences, his outlook on life, and his personal relationships with the people around him. I think his lyrics are quite good, and for the most part, I think it's pretty easy to make out what he's saying.

We talked early on in the band about whether to include the lyrics in the records, and Bradley, for whatever reason, decided that he'd rather not.

BC: Having been in so many bands, you must have many memories. Which band was the most memorable to be in and why? Any crazy punk rock tour stories you care to share? Any bands/ records you regret being involved with? Was RESIST your first band or just the first to release any records?

K: Having spent the last 25 or so years in punk bands and being consistently very, very drunk, I actually have very few memories! Ha, ha... just kidding... as you can well imagine, it's been a long road filled with laughter, tears, blood, sweat, and too much crazy shit to begin to describe. Someday maybe I'll write a memoir.

Every band has had it's relative merits, each of them was a set of experiences that was unique to the time and the places that the band lived in. It's hard to say which was the most memorable - RESIST was special because it was the first band that I was in that actually toured, DEFIANCE was special because we were all so fucked up and yet still managed to maintain a degree of productivity - and, to be honest, before it's eventual collapse into a mess of addiction, dysfunction and general bad vibes, it was a lot of fun to be in! DETESTATION felt like a family, as did SEVERED HEAD OF STATE - and both bands toured all over the damned place, making us feel as though we were usually in the middle of some grand adventure...

RESIST wasn't my first band... just the first one to actually record and tour. Before that, in the late 80's, I played in a couple of other bands, mainly high school two-piece projects involving me playing guitar and either my younger brother or my friend Jason exploring the percussive possibilities of cardboard boxes and kitchen pots (a real drum kit was eons beyond our financial means...). Recordings do exist from these bedroom and basement days, but those old DEATH SQUAD, HIDEOUS NOISE, and MUTANT SLIME (gimme a break - it was the 80's!) tapes will go to the grave with me!



BC: What's the best/ worst thing about being in a punk rock band in 2013? What was the best/ worst thing about being in a punk band in the 80's and 90's? If you could change one thing to improve today's punk scene, what would it be?

K: That's pretty hard to answer... I think every time and place has it's own relative merits. It was pretty fun to be a part of the scene in the late 80's and early 90's, because it felt fresh and new (to us), and when we realized that there was a whole world of people out there all over the globe who felt the way we did and listened to and made the same kind of music that we did it was a great feeling. Opening my Email account and seeing Emails in my inbox doesn't even begin to compare with the feeling I'd get when I'd go to my P.O. box and find it stuffed with mail from all over the world, covered in exotic looking stamps and markings. There was this feeling that I was a part of something much bigger than the dead, depressing scene in Portland (as much as people like to imagine Portland as this punk rock Mecca, well, until the early 2000's it was pretty much horrible and totally un-supportive of the punk scene. The average attendance for any of my old bands' gigs was around 25 people... even "bigger" gigs, like when we brought NAUSEA to Portland in 1990 and RESIST and DEPRIVED played with them, there were probably about 50 people in attendance - the first night: the second night I watched them play to a nearly empty club, with maybe 15 people in attendance!). I think any of the nostalgia I feel when I look back on those old days comes from having lived through it all in my youth and thus seeing it all for the first time, with the thrill of discovering new worlds and pushing boundaries as far as we could. In reality, it was pretty depressing and discouraging most of the time, but there was the sense of adventure attached to a lot of it: never mind that on that first DEFIANCE US tour we were all crammed together in Mike's car (not van!) for five weeks, and that half of our shows fell through - we were doing it for the first time and we were actually TOURING!

These days there are a lot of things that make it a lot easier to be in a band. The most obvious is the infrastructure available for bands to use to get their name out and to promote their gigs and releases. As much as social media platforms such as MySpace and Facebook are (rightly) criticized, at least I'm reaching TONS of people without spending nearly what I used to on postage. And, honestly - as cool as it sounds to talk about the way we all used to book tours via letters and phone calls, does anyone with a shred of sanity REALLY want to go through that hellish process again? And, in a similar vein: cell phones. Yeah, it may take a bit of adventure out of things, but I can't even count the times when my bands got stranded in some remote place on tour (once, in the case of DEFIANCE, for several days in the mountains of Utah!), best-enjoyed-in-hindsight misadventures that could have been cut short by one phone call to the nearest mechanic. Also GPS navigation: how many bands broke up on tour because of the nightly ordeal of trying to find the club in some far-flung city, using a map scrawled on a napkin or directions written in broken English? Or no directions at all? These days I'm perfectly content to let the satellites have the final word in the argument, even if Big Brother may be tracking the movement of my dysfunctional punk band.

Times have also changed for the better these days, and the social climate, for better or worse, has made it easier to be a band on tour. There are still some pretty sketchy places in the world, especially in rural parts of the US, but I feel like it's nowhere near as dangerous as it was 20 years ago, when we felt like we were in real physical danger most of the time. We got into countless fights and had to endure a lot of verbal and physical abuse in those days... a far cry from today, when it seems like every dive bar in the country has vegan options on the menu.

BC: Even though P.R.O.B.L.E.M.S are very different to say, DETESTATION, your distinctive bass sound makes you comparable to them and DEFIANCE, etc. Does it annoy other members of the band if you are described in reviews as 'Kelly's latest band'? Are you a self taught bass player or did you have some proper lessons along the way?

K: The other guys are very patient with the "Kelly's new band" thing, even though they all bring their own musical pedigrees with them that often get overlooked. Our drummer, Ian, has a lot less of a problem with that than the annoying "EX POISON IDEA" shit that still finds it's way onto our flyers all over the place, even though we parted ways with Dean (our original drummer and the original drummer for POISON IDEA) more than two years ago!

I am completely self-taught - if you don't count the time spent during my formative years playing along with BLACK SABBATH records, absorbing the bass techniques of Geezer Butler, as well as dozens of other great bassists I've looked up to since I was a kid. I never had lessons in any of the instruments I play... which I sometimes look at as an advantage (it gives my playing a

somewhat original feel) and a disadvantage (I wish I knew more about the actual theory and mechanics of playing, and I do have some bad habits that I've picked up over the years - most notably being the complete non-use of my pinky finger... I could cut that fucker off and it would have absolutely no effect on my playing!)

BC: What five people (dead or alive) would you invite round for a pizza and beer night and what five records would you play them during the course of the evening to showcase the brilliance of punk rock/ HC??

K: Well, after thinking about it for awhile, I think I'd love to have a good piss-up-pizza party with some historic dead drunks - Charles Bukowski, Bon Scott, Keith Moon, Dennis Wilson, and Tom "Pig Champion" Roberts. I'd get 'em good and drunk on malt liquor and fortified wine, and, at some point in the evening, the inevitable record spinning session would ensue. Among the piles of vinyl that would stack up I'd definitely have to scratch a bit of ANTI CIMEK - "Scandinavian Jawbreaker", DISCHARGE - "Why?", DEAD BOYS - "Young, Loud and Snotty", G.I.S.M. - "Detestation", and, just to embarrass Pig, POISON IDEA - "Feel the Darkness". Of course, those are just some of the Punk / HC records... there's be tons more, as well as some great rock, metal, garage, beat, etc... punk rock record parties are always fun around here!

BC: Is it misleading for us to celebrate the death of Thatcher (and Reagan)? Should we actually be concentrating on the current lot and what they're getting away with while we're distracted with partying?

K: I don't think that any world leaders have been so ruthlessly lampooned by the punk scene as have Thatcher and Reagan. It seems like almost every underground band had to have at least one graphic that showed one of them doing something nefarious - whether it was C.R.A.S.S., DISCHARGE, or IRON MAIDEN! It almost seemed like their faces were made to be turned into cartoon parodies, and their actions and policies were the epitome of 1980's greed and self-serving evil.

These days, although the policies have barely changed, the politicians seem like they don't possess nearly the same kind of negative charisma. Nuclear war has become blasé, and the "Evil Empire" is no longer tangibly close (as was the East Bloc, which was, all through the 80's a car's drive - or a tank's rumble - away from London!), but remotely located in the Middle East. Even though there are plenty of leaders who provide ample fodder for caricature - I mean, look at Kim Il Sung, Bashar Al-Assad, David Cameron, or our own personal robot, Barack Obama - there will never be another time like the 80's, where the world seemed to be teetering on the very brink of destruction, led there by such easily skewered world leaders like Maggie and Ronnie. It almost makes you miss 'em.

RUM FANZINES SCHMANZINES

Gadgie 30

ARTCORE #30

I run out of things to say about ARTCORE. It's consistently brilliant, passionate, educational, a solid page turner basically. This time we have interviews with Leeds' own The MAGNIFICENT, BOSS TUNEAGE, NOTHING, NO MISTAKE and Ron Reyes. The vaultage (HC history) bit has GOVERNMENT ISSUE, FAITH/VOID, REALLY RED and pieces about Dutch HC and UK gigs in the eighties. I can easily identify with where Welly's coming from with his writing which helps make this my favourite zine. Oh, and you get a 7" of Welly's new band STATE FUNERAL with this too (see separate review). Essential basically! www.artcorefanzine.co.uk #31 out now too, too late for a review but features OFF!, Chuck Dukowski, DOMESTICS, a big feature on 80's Italian hardcore and comes with a VIOLENT ARREST/ ENDLESS GRINNING SKULLS 7".

FACIAL DISOBEDIENCE #8

I've really enjoyed reading this so called 'perzine' (made up word. When will it be in the dictionary?). It's mostly the thoughts and sort of diaries of Phil Chokeword. Stuff about relationships, punk rock and politics, supporting Southampton, etc all done in a very readable way that totally draws you in. Phil has a great way of writing that really illustrates what he's trying to say without going around the gardens, if you know what I mean? Also, instead of reviews, guests talk about records and what memories it reminds them of from the time they first heard it. Original. Funniest one must go to Alan Growbag for getting twatted off Gerry Cottle!! Great read. Can't recommend it enough. philchokeword@aol.com

4 MINUTE WARNING #13

Sorry Mitch but I still laugh at the cover. I think it's meant to be 2 punks with balaklavas on (though weirdly retaining spikes and mohicans?) but it looks like a punk black and white minstrel show!! (Ha ha!) Anyway, this must be an 'A' special as you'll understand why when I list the bands within, namely: AMEBIX, ADICTS, ALTERNATIVE, A.U.K., ABRAZIVE WHEELS and ANTI ESTABLISHMENT! Oh, and ZOUNDS, INFA-RIOT and The PIGS too, but you get the point. It's a fat read but it's just interviews and reviews. Past issues have had the odd animal rights rant and stuff in. We need more of that Mitch for the more personal feel. Still holding out too as she's the only zine/band I know of with no E-mail. Kudos for that! Mitch Elsdon, 31 Fir Grove, Marton, Blackpool, Lancs, FY1 6PJ.

FEN PUNK FANZINE!

GADGIE #30/ INITONIT split

Ross Noble's latest issue has a big interview with The BLISSETTS, who I'd never heard of but 'twas a good interview so I E-mailed 'em and they sent me their CD for nothing. Sound! Of course there's the usual bits from when we were young, footballs and oddballs and a column from the guy who did ITCHY BUM zine about what wankers baseball fans are! And Mr. bizarre swearsy man is back with more conjoined rude word-insults in INITONIT about the likes of the anti immigration brigade, fur making a come back, putting how poor you are into perspective, social media and a particular sad one about a woman who lay dead in her bed for 3 years before being discovered. There's also a pretty boring interview with a local band called WHITE CLOUDS & GUNFIRE. In conclusion, I never read any of your blogs Paul so fucking, cuntin, shitting, pissing, twatting welcome cocking back! nowthengadgie@hotmail.co.uk

ONE WAY TICKET TO CUBESVILLE #14

Now Richard has a new lease of zine life, you can't hold him back. Original as ever, Richard avoids the obvious zine content. Instead you have interviews with Gee Vaucher, Mike Watt and LANDVERRAAD. There's also big features on zine libraries, punk 'movie' making (I think that should be FILM Richard!!), can't wait for 'OI POLLOI- The movie!' Add to the mix reviews, cut out and keep action figures and a punk pub quiz where every answer is 'fuck!' And you have a winner and damn fine read. cubesville@hotmail.com

PEA BRAIN #2

Second installment of the tenny tiny zine featuring short'n'sweet interviews with BUS STATION LOONIES and DESPISE YOU, very basic reviews, recipes, articles on hunt sabs and stopping the high speed rail link being built, vegan recipes, pictures of wheelie bins and leather jackets and bizarrely, more! It's amazing what you can fit into what must be literally the smallest zine in the world! Oh, and I think it's the first zine published since Thatcher died as there's a tribute to our former great leader inside.

RELUCTANT MOSHER #1

This is a new zine from someone who's been around a long time (Used to go to gigs at the Queens Hall in Leeds and that's going back to the early 80's). This zine focuses mainly on hardcore of the variety that I'm not really into, the type that attracts macho dancers, you know, bands where the singer paces to and fro across the stage while screaming out his angsty anger about personal issues, while the guitarists do synchronised moshing. I have to be honest though, it's a scene I'm not too familiar with as I've not heard of a lot in the bands reviewed. I've seen HARDA TIDER from Sweden, who get a big tour diary feature. They were actually OK live, so it's not all negative! There's a funny hint at a generation difference in here as there's an interview with a gig promoter from Southampton who talks about how 'sick' the show is gonna be! Blimey, the only other person I've heard use the word 'sick' to mean 'good' is my 12 year old daughter! The editors enthusiasm shines throughout and that's great to see from someone who's been involved for so long. No obvious contact details though...fucksake!

RIOT 77 #16

I always greedily read RIOT 77 as soon as it arrives through the letter box. Cian's interview style always makes for a fascinating reading. For example, in this issue there's an interview with Jack Grisham of T.S.O.L. I'm not a big fan but there's no denying what an interesting character he is, one minute talking about the scene back in the day, the next it's anecdotes about digging up bodies from graves, like it's something everyone does! Totally engrossing. There's also a great one with Eric Davidson who used to be in NEW BOMB TURKS. Plus the DICTATORS, Steve Rapid and Handsome Dick Manitoba. The thing about this zine is even though some of the people featured may be alien to you, the interviews just draw you in. There's also the usual extensive review section, with honest, in depth reviews and lots of gig photos (Lots of old men too; Mark.E.Smith, Pete Shelley, Dave Vanian, Mick Jones...even RANCID are looking ancient now!). In short, this is a quality, passionate zine that I'd say is pretty much essential. 3 Euros + post to: Cian Haynes, P.O.Box 11342, Dublin 2, Ireland. riot77magazine@hotmail.com

RUM LAD #5

Unique art zine from Lincolnshire way, this particular issue is a special with the whole thing being dedicated to a THOU and MOLOCH U.S. Tour. The writing on it's own wouldn't be an interesting read but coupled with Steve's excellent artwork, you're (excuse the pun) drawn in. Some of the drawings obviously take a bit of time, like the buildings in Seattle and the cover...so much detail. The overall feel is a cosy, friendly zine that was written so you could feel like part of the tour as well. rumlad@gmail.com www.stevylarder.co.uk

STICKY SOUNDS #5 & 5.5

This is described as a 'perzine', which I think means personal? There's only one band interview (VITRIOLIC RESPONSE) and no music reviews. What you get instead are stuff about mix tapes ("I think she means comp tapes", he says patronisingly!) and what they mean about that stage of Vicky's life, a piece on urban legends, an interview with fantasy author, R.A.Smith, an inspiring and scary bit about early morning running and some art from 'Hideos Images'. And #5.5 is an 'urban exploration photozine', which is basically getting into old derelict buildings with history such as psychiatric hospitals, etc and exploring, the kind of thing most of us did when we were kids and Vicky still does now. And I'm not putting her down for that either. If anything, I envy her. It reminds me of the 'old barn' that we used to visit regular when I was young. That place was a health and safety nightmare! There's photos of some of the buildings inside and without trying to sound like a wanky art critic, some of the pictures actually do tell a story. My only gripe with this zine is the self-fucking-c*****p, I don't get it? Anyway, these are FREE so it doesn't matter how much of it you get something from cos all it'll cost you is an SAE. I really enjoyed these and definitely recommend them! stickyvickypunk@gmail.com

STICKY SOUNDS



The Big 4
Survival

ISSUE 14

OR 50P
PLASTIC BAG PRICE

Punk movie-making:
behind the scenes at polloi the movie

THE MAGNIFICENT BOSS TUNEAGE! OUT OF TRUST! NOTHING! RON REYES! BREW STONE (ALL AGES - BOSTON HARDCORE)! NO MISTAKE! VALU TACE! HARDCORE HOLLAND! GOVERNMENT

The PIGS ALTERNATIVE INFA-RIOT

(29)

Kenny Ball
side salford zine library
what is Punks & Hippies?

thisclose

SUSPECT DEVICE #54

Longest running UK zine (?) and still going strong. It's funny to see pictures of Gaz and Tony then and now, kind of like they did with that '20 Years of Discord' CD (I think that was in a previous issue). This time round there's interviews with VIOLENT ARREST, BURNT CROSS, The DOMESTICS, EXTERNAL MENACE and PUNCH, as well as a piece about Steve Ignorant's Last Supper. There's also the usual columns, reviews and gig photos, columns mainly written by scene veterans that make you feel this zine is written for us older punks. When this zine calls it a day, punk may have ceased to exist! 2 Pine Close, Ashurst, Hampshire, SO40 7BU.

suspectdevicehq@hotmail.com www.suspectdevicezine.co.uk

THE PUKES #1

This is a special zine all about promoting the ukulele, and especially centred around the massive ukulele punk band, The PUKES. I'd never heard of them before this so I checked 'em out on Youtube and it put a big smile on my face. Imagine 15-20 people all playing ukulele versions of classics like 'Sheena is a Punk Rocker' and 'Holiday in Cambodia'. I wouldn't be that excited about getting their records but I'd LOVE to catch them live. This zine talks to other 'uke' playing punks and shows you how cheap and easy it is to acquire and learn the instrument, including showing you chords to some of the songs they cover. It is a quick read but pretty interesting and it did leave me thinking "Maybe I should get a ukulele?"! All together now: "...When I'm Cleaning Windows"!

thepukes77@gmail.com www.thepukes.co.uk



DANGER!MAN/ BONE IDLES - 'Kaos Conspiracy' split LP/CD

Excellent! You know I love DANGER!MAN as they featured in the last issue of this here zine, and with their side of the split, they don't disappoint. 5 more tracks of catchy, energetic punk rock. Plenty of hooks, plenty of anger too. If you didn't already know, they feature former members of SO MUCH HATE and LIFE...BUT HOW TO LIVE IT? Great stuff. The BONE IDLES from Germany don't do that much for me. They play crunchy hardcore punk. It's not bad, just not great. There's also a bonus 7" with each band covering two tracks each and these tracks are included on the CD.

www.bosstuneage.com

BLOCKO - 'South London Vs The World' CD.

Shouldn't that be 'Sarf London'? Double CD package of this pop punk band. I remember a lot of bands sounding like this on the likes of Crackle records. They never moved me much to be honest and I've given this a few plays now and it has its moments but overall doesn't leave much of an impression on me. Think BROCOLLI, LEATHERFACE, SOUTHPORT, etc and chances are if you like that lot, you'll like this too. The best song is the joke short one where they call Southport shit actually! One CD has all their recordings from these shores and disc 2 has a different version of their mini LP recorded in the U.S.

www.bosstuneage.com

ACTIVE MINDS - 'Turn Back the Tide of Bigotry' CD

There's something very comforting about a new ACTIVE MINDS release, sort of like the world turning round, they're still here, same logo, same style and always with plenty to say. Many have come and gone and ACTIVE MINDS continue to be relevant, pumping out those records and I still get excited when I hear a new one is here! This sees the brothers giving us the usual mix of storming, tuneful numbers and out and out thrash. 'England Doesn't Belong To You' (About the EDL and possibly the title track as their ugly mugs adorn the cover), 'Lynching Party Politics' and 'We Are Wimps' are up there with their most memorable material. And 'Democracy? Sounds Like A Good Idea To Me' reminds us what a pair of manic muppet thrashers they can still be! Interesting packaging as the CD is inside an A5 booklet with lyrics and explanations. As they famously held out against CDs for possibly the longest, and as they're both insane record collectors, I reckon they did this on purpose so those who bought the CD would have trouble storing it!! www.actedistribution.org

BAD BEACH - 'Seasick' CD

Occasionally off the wall hardcore punk from the late 80's, makes me think of VICTIMS FAMILY and FALSE PROPHETS. These missed my radar back then, even though I kept seeing their 'Cut It Off' LP in second hand shops. I'm glad I have this now though. I was told you either love 'em or hate 'em, but I have to say I'm firmly on the fence. Good, original stuff. This double CD contains both LPs plus demo tracks and the usual quality booklet you get with these re-issues.

www.bosstuneage.com

DOWN AND OUTS - 'Forgotten Streets' CD

More songs about growing up in Liverpool from those cheeky Scousers who manage to blend pop punk and Oi! Well enough to keep both camps happy. This, their 3rd full length, doesn't have the same memorable quality or stand out tracks as their debut 'Boys From The Blackstuff' has. It's OK but I've played it 3 or 4 times now and the only song I can remember is the acoustic one at the end and that's only because it's different. www.bosstuneage.com

REVENGE OF THE PSYCHOTRONIC MAN - 'Shattered Dreams Parkway' CD

Apologies to TNS as I've had this for ages and I still can't think of much to say about it. The band name has always put me off giving them a proper chance (I know, very judgemental of me!) and that odd cover with a cat looking over a toy train set?? Musically it's fast punk with manic vocals. Best comparison is The RESTARTS so if you like them, give this a go.

bev@tnsrecords.co.uk

The JERKY BEATS - '...Play Songs For Lovers' cassette

Yes, that's right...I said CASSETTE! Done as cheap as possible with old tapes from charity shops so the quality can be a bit rosey. BUT fear not, as it's a free download off Bandcamp too, which is what I did. They describe themselves as 'garage HC punk'. I've never been sure what 'garage' actually means? Weren't original garage bands called so because they used to practise in garages? And what's garage music in the clubbing sense? Do you see my confusion? Anyway, these sound very like The SHITTY LIMITS and SLAVES which is a good thing I'd say? So they've got a sort of hardcore/70's punk mash up thing going on. If they're as good as the Limits live, I look forward to seeing 'em.

www.thejerkybeats.bandcamp.com



The SELECTER - 'String Theory' CD

The latest CD from the 2-Tone legends starts off in familiar style with a great version of that old 60's TV show 'The Avengers', followed by one of the best tracks on the album 'Prince Among men'. The rest of this is as good as 'Celebrate The Bullet' but can't really touch vintage SELECTER ('Too Much Pressure'). It's mostly dancy, catchy ska with the occasional number that hints at that classic sound that made such songs as 'On My Radio'. Check out 'Flatworld' and 'London's Burning' especially. They also seem to have become more political with time, singing about disempowered people, struggle's and occupying! The last track's called '667 (Neighbour of The Beast)? Pah! Atilla and Bleeding! Rectum did that joke first! Never mind...this was a very pleasant surprise, so much so that it inspired me to see them live for the first time and spend 90 sweaty minutes skanking with fat, 50 year old skins!

michael@eccleshall.co.uk

The SHORTS - 'Hang 'em Flog 'em 7"'

New band from the South Coast production line, featuring some familiar faces, namely Mike Fox singing, Alan (Chineapple Punx, Thingy, Whole In The Head) on bass and Tony Suspect banging the drums. Together with guitarist Neil, they give us 7 short, no bullshit, blasts of political hardcore punk that you'd probably expect from this neck of the woods. Lyrics deal with the 2011 riots, Bear Grylls being a knobhead, scapegoats, governments and the excitement of DIY punk. Musically the verse chorus verse chorus, no wanky guitar bits style totally reminds me of early MAU MAUS. As Tony rightly says, that is a compliment. Suspect Device, 2 Pine Close, Ashurst, Hants, SO40 7BU. suspectdevicehq@hotmail.com www.theshortsuk.blogspot.com

SLAVES - 'Sugar Coated Bitter Truth' CD

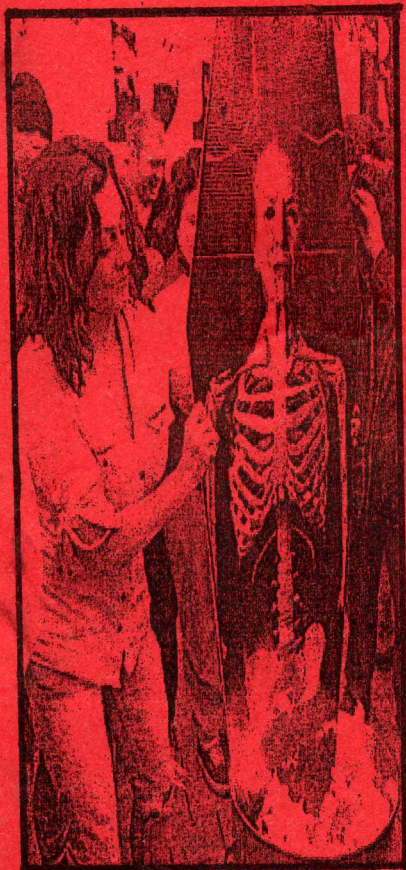
This CD comes in very minimalist packaging so there's not a lot of info, no lyrics, contact details, nothing. They're a two piece band that come across as a mix of obscure 70's punk (Not the straight down the middle punk rock, I'm thinking the more original and adventurous 70's bands here) and garage with the energy of THE SHITTY LIMITS. Vocally (and occasionally musically) they remind me of ATV. So yeah, I think if you liked the 70's bands and you'd like that with a bit more energy, you should check these out. I tried to arrange an interview with 'em but they never responded. Ho hum. www.bosstuneage.com

SOUNDS OF SWAMI - CD

It's been a long wait and a few years since I heard 'Haleyon Days', and I have to say I was excited to get this in the post. But I have to be honest, it's a bit disappointing and not what I was expecting. They seem to have a more shouty, macho hardcore sound now. 'Haleyon Days' had more melodies. I mean, they've clearly put a lot into this. It sounds polished enough and it's very powerful and if you like this style, it'll probably blow your head off. A couple of tracks remind me of their previous stuff but overall...Oh fuck it, I'm confused... 'In Retrospect' is on now and that is a good track and I'm nodding along. If more of this album was like this song, I'd probably love it! I'll give it more time I think, but if I don't change this review it's cos I ran out of time...If the band read this, I bet they hate me!!! info@tnsrecords.co.uk

MONKS OF SCIENCE/ DEFAULT CD

MONKS OF SCIENCE...an odd band name with an even more bizarre album title ("I'm a Doctor Not an Escalator"). I used to have the album, after seeing them at the 1in12 Club and it was OK, just not very mind blowing, no real stand out songs, so eventually I sold it. This CD doesn't make me regret that move as if anything, it's even more forgettable today. Tuneful punk along the lines of EXIT CONDITION, neither here nor there for me. And I'd never heard of DEFAULT, the Monks previous band, before and again, it doesn't do a lot for me. They did an EP on First Strike records which is on here, along with all recordings from both bands. www.bosstuneage.com



BYE BYE...